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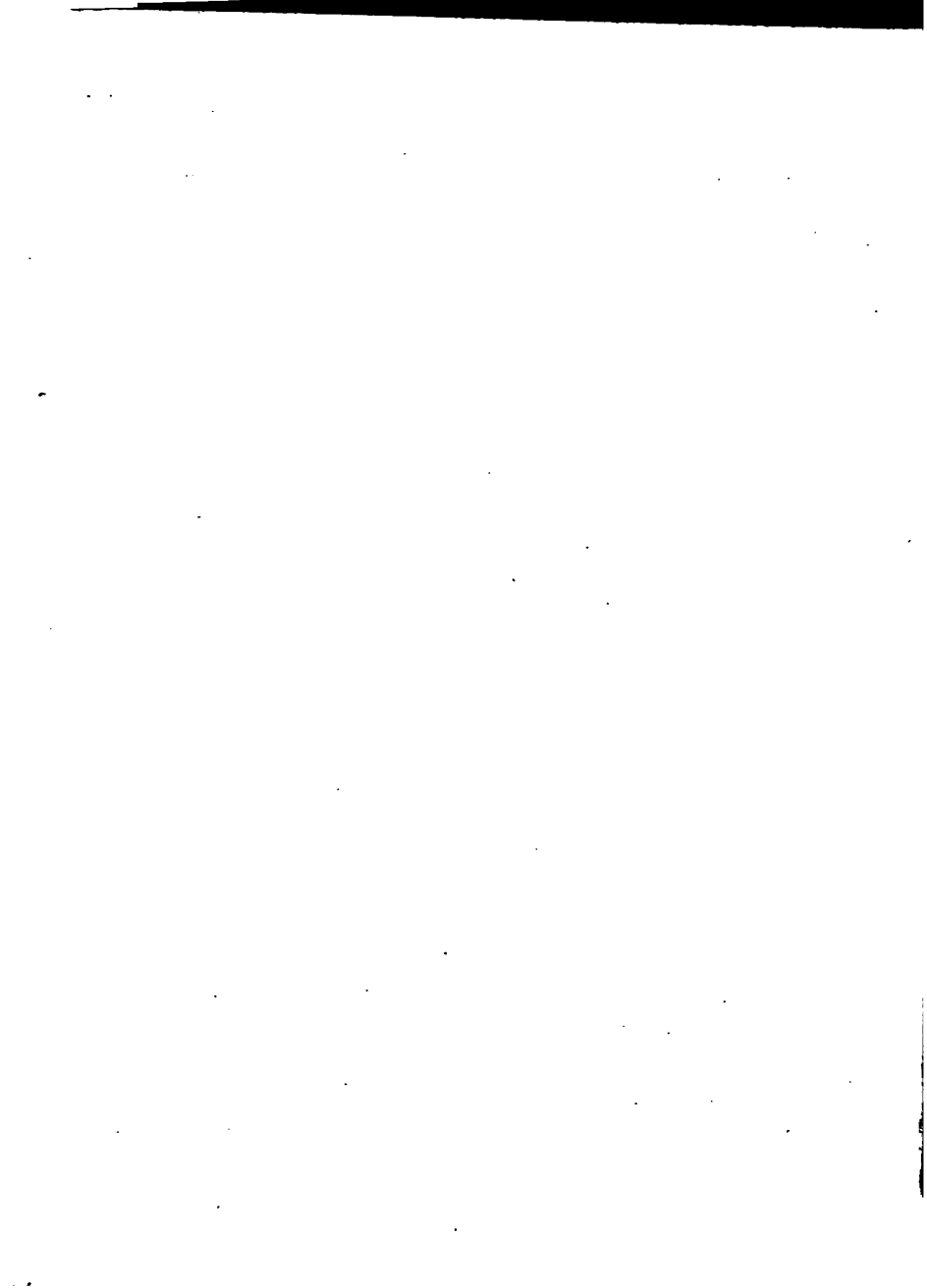
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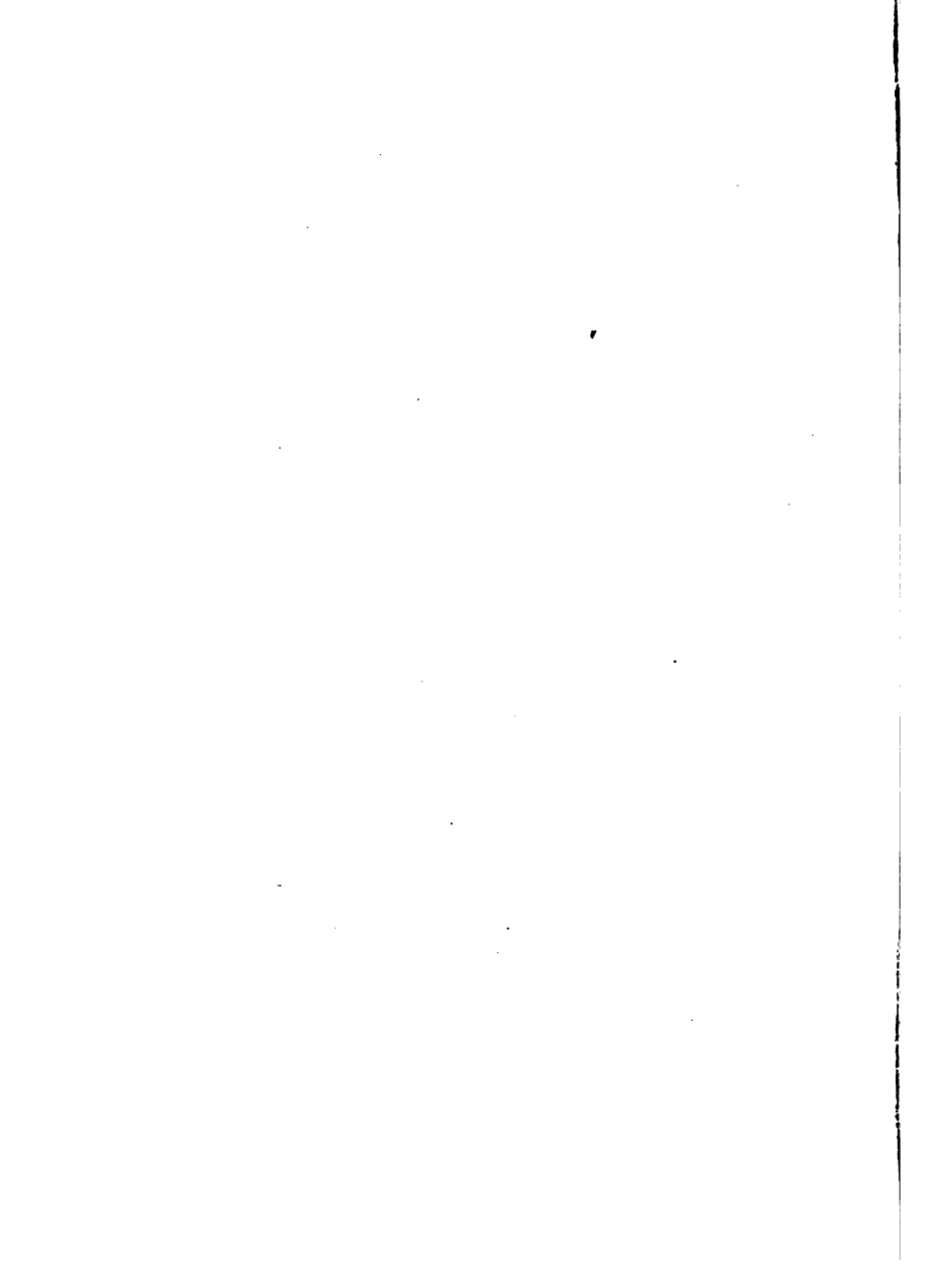


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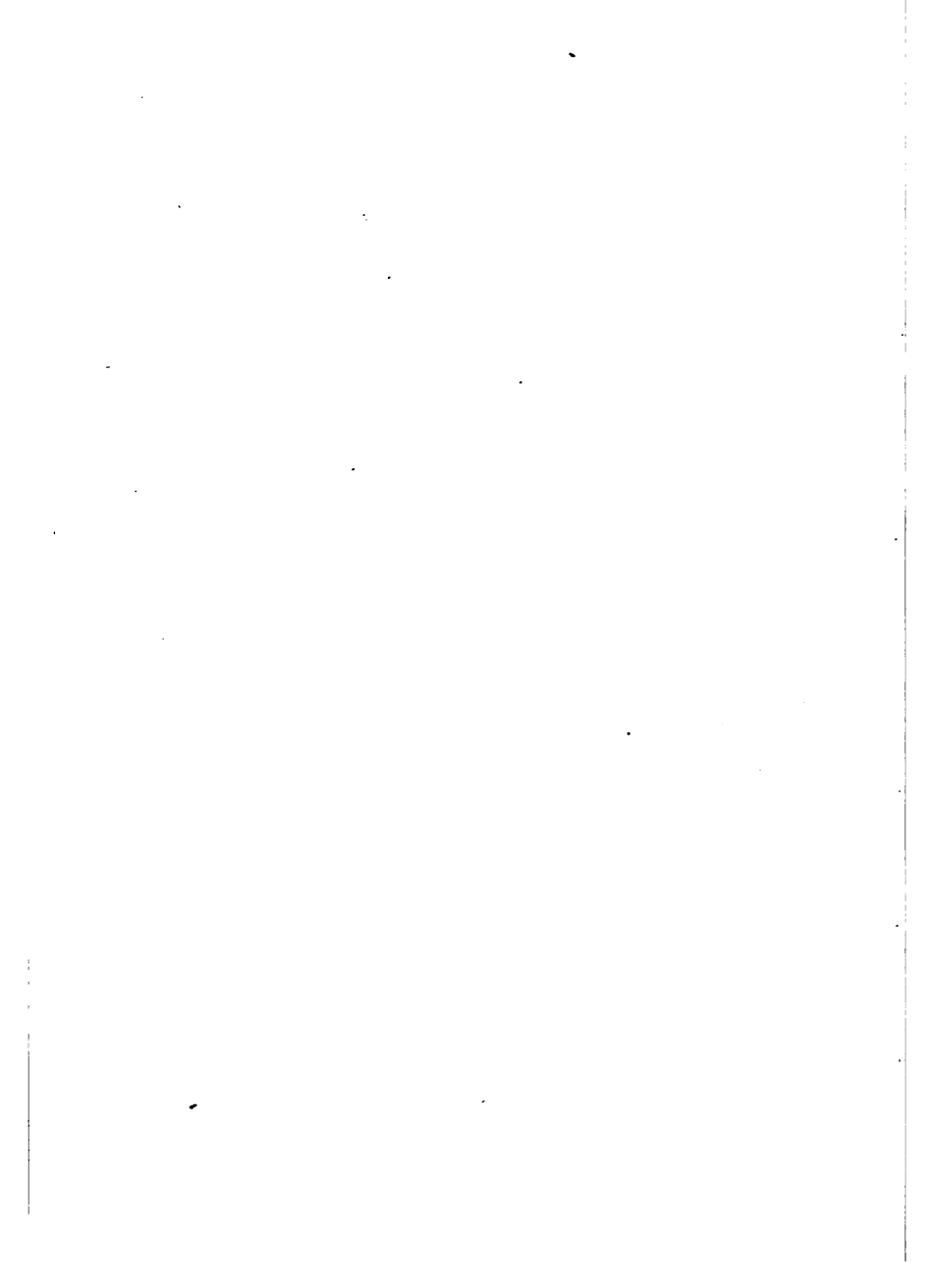
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# VOCAL AND ACTION-LANGUAGE

## CULTURE AND EXPRESSION

BY

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## PREFACE.

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MANY of my pupils have repeatedly requested me to print for reference the matter on elocution as I have given it in class and private instruction. With this in view, and hoping to benefit professional speakers and others, I venture to make public the subject as it has been received from the best sources in this country, which I am assured, upon the most reliable evidence, affords opportunities superior to those of any other in the world.

My aim has been simply to make a concise and practical handbook on elocution, adapted especially to the needs of those who have had no adequate instruction or practice in an art which they must use as readers, speakers, or teachers.

I lay no claim to original discovery, except in minor instances; but claim the advantage of having proven in teaching the value of the method and practice herein presented.

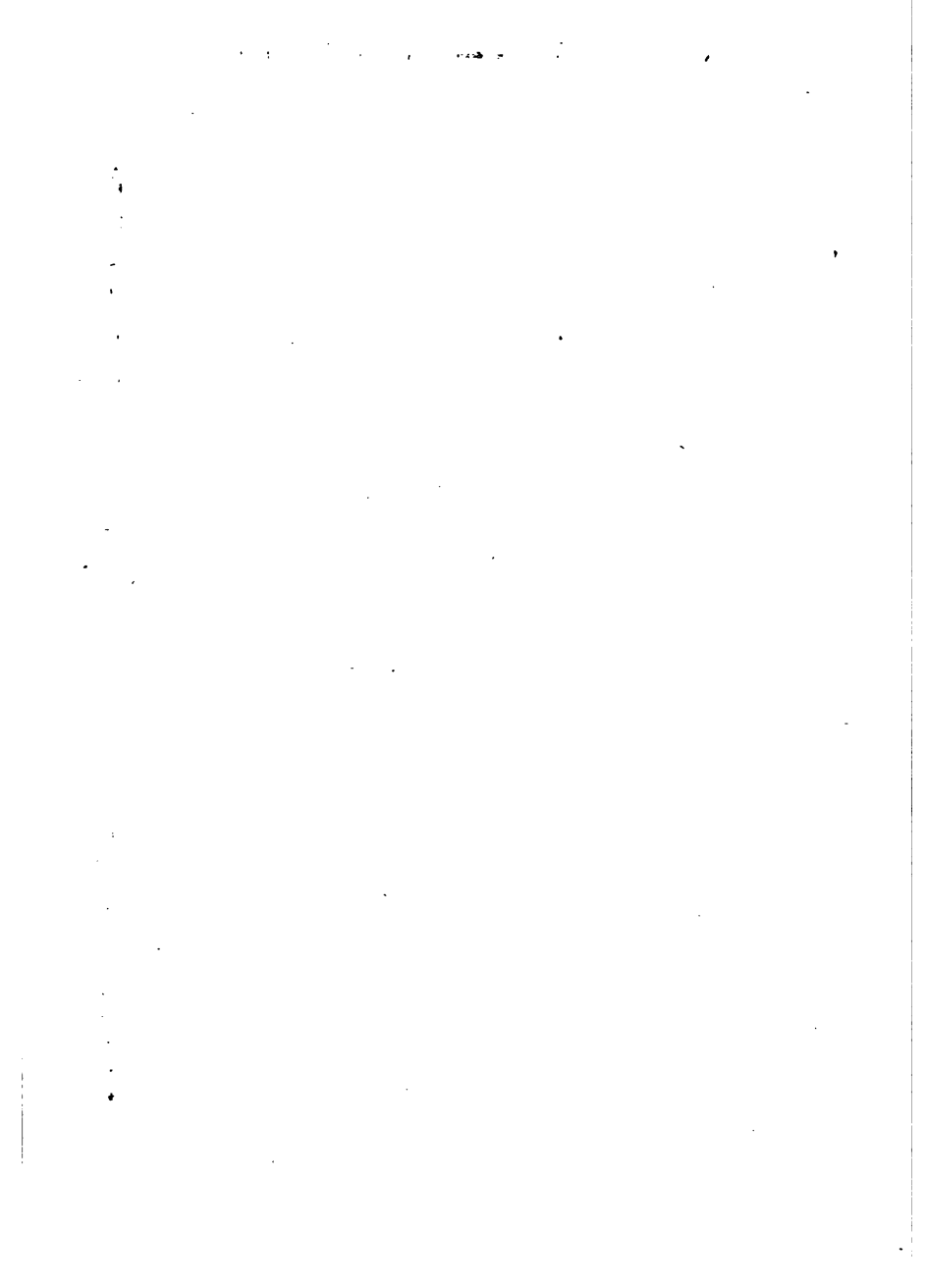
If the analysis and arrangement are valuable, I shall have accomplished something; for no book, yet published, systematically presents the whole subject.

The authorities for the facts contained in these pages are specialists in their departments. This will make the contents of standard value.

I would gratefully acknowledge my obligation to my former teachers, prominent among whom were Prof. L. B. Monroe and Dr. Charles A. Guilmette (now deceased) and Dr. C. W. Emerson. I would here offer thanks to Dr. Martin, of Johns Hopkins University, for permission to use figures from his excellent work on "The Human Body," and to Messrs. Henry Holt & Co., publishers, for plates of the same.

E. N. KIRBY.

JULY 12, 1884.



## TO TEACHERS AND STUDENTS.

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It is hardly necessary to say that in no art, and especially not in the art of expression, can a handbook fill the place of a living teacher; but with good book instruction the faithful student will make decided progress. I am confident that this instruction will also be found a valuable supplement to any teacher's efforts.

In this subject, the student would do well to "prove all things," as far as possible, and accept any statement only because it means so much to him.

It is recommended, *first*, that two or more combine in classes for mutual help. Among other things, this secures the advantage of another's eyes to see and another's ears to hear; *second*, that the student study the contents of these pages, and become thoroughly acquainted with their principles, then to practise faithfully day by day the exercises prescribed.

Exercise in this work should be both general and specific, and adapted to individual peculiarities. Each student should seek first to know his own peculiar faults, and then work with the special exercise to overcome them.

In addition to this, it is advisable to practise all that brings any development, and to cultivate expression with the fullest use of every agent. Let your work be not only destructive in overcoming faults, but constructive in seeking perfect expression. The student must work with the ear as well as with the mouth. Train the ear to detect every quality of voice and inflection, etc. The caution is given not to become

discouraged if not able to accomplish any task after repeated efforts. You must "learn to labor and to wait." The time element must enter largely into the problem of all culture, and this is doubly true in the art of expression. The faults you seek to eradicate are the growth of years, perhaps; but faithful work will accomplish good results in every case.

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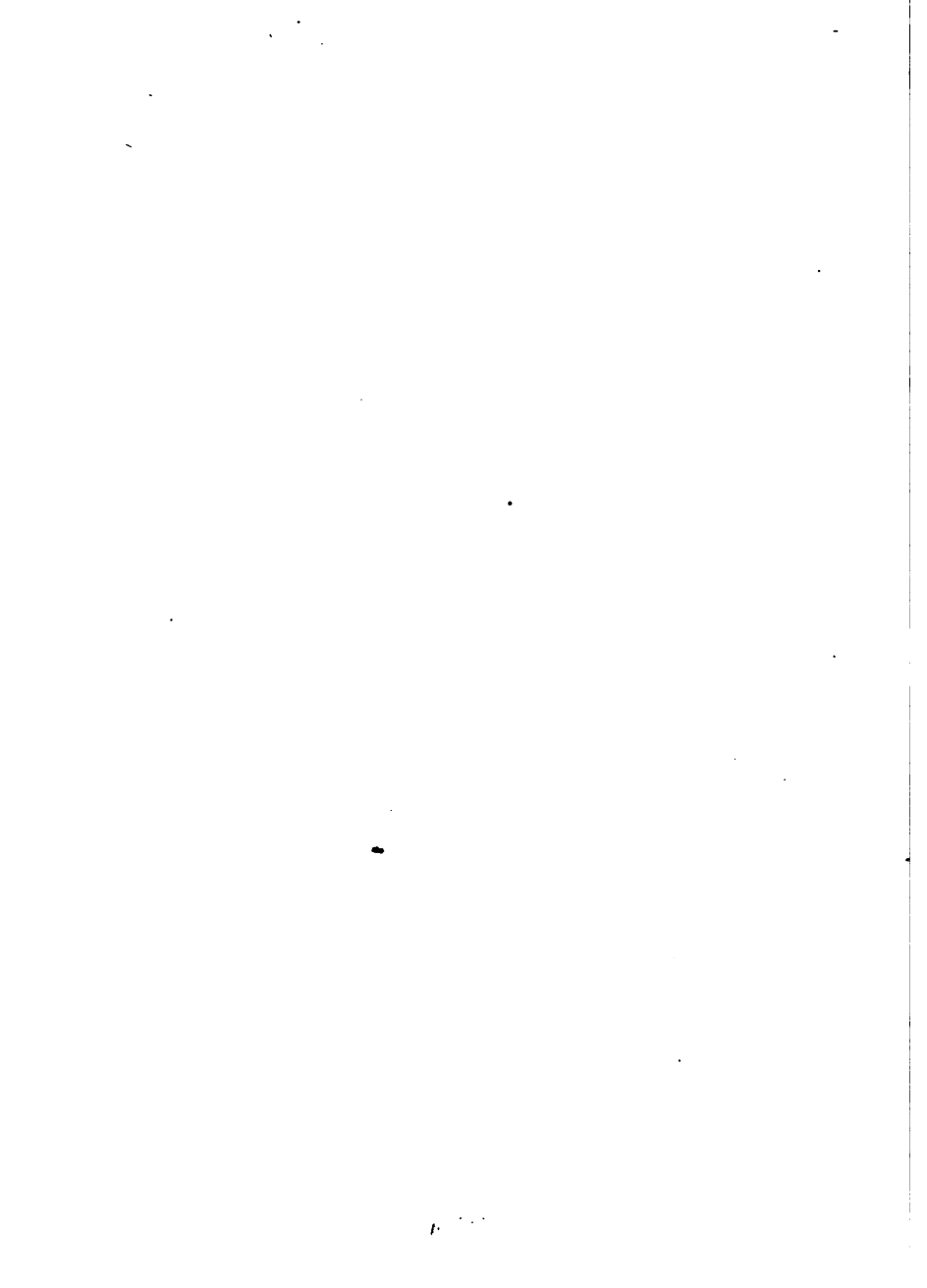
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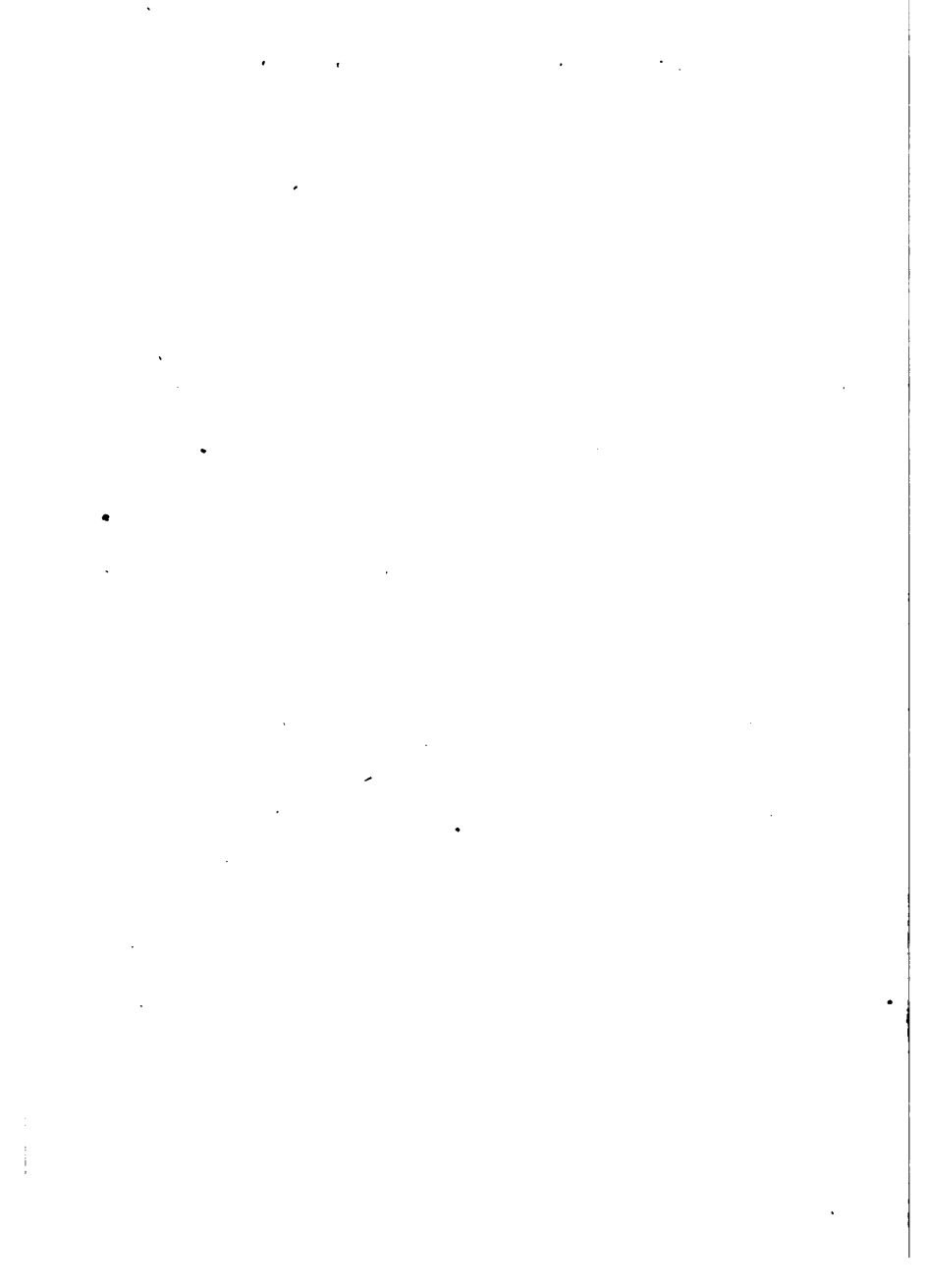
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## INTRODUCTION.

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### I. — NECESSITY AND IMPORTANCE OF ELOCUTIONARY TRAINING.

ALTHOUGH the subject of elocution is slowly assuming a place of importance in the country, there is still a great deal of misapprehension among people, otherwise intelligent, as to the nature and utility of the study.

The objections urged are usually brief and stereotyped. I hope an answer to them may be found in the following discussion.

(1.) *The first argument for the study is found in the fact that the use of language and speech is acquired.* However the race may have come by the *power* of language, certainly each one must acquire its *use*. The simplest forms of speech are learned in infancy. The person born deaf, not being impressible by the usual methods, remains destitute of the faculty of speech until unusual means are employed; then even the deaf learn language, and the dumb are made to speak.\* The models we imitate are not always perfect ones; therefore faulty pronunciations, inflections, even bad qualities of voice, and other imperfections are acquired. Leaving these beginnings, man is conscious of thought, emotions, and affections, which he would express to others to whom he is related. The more refined the thought and delicate the emotion, the more difficult the expression, and he finds at last that language is poverty-stricken, in fact, sometimes a hindrance, to convey the burden of thought and heart.

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\* See Bell's "Visible Speech," for deaf-mutes.

A masterly use of written language requires special study and constant painstaking. Comparatively few attain to perfection in the art; fewer still become skilful in speech, for the artist must not only be thoroughly proficient in the literal forms, but in addition must possess a body so disciplined and a nervous system so attuned, that the organs of speech may become the ready vehicles to express that which has appeared in the consciousness.

Those indifferent to the study frequently indulge in the trite saying, "The orator is born." Fine musical genius is a gift of birth, but the musician does not fail to practise on his instrument. The speaker's voice is infinitely more complex and wonderful than any instrument made by man. Some men are happily endowed by nature for the exercise of oratory, so are others for surgery, but the student of the latter does not neglect anatomy or the skilful use of his instruments.

Many who would discourage technical study and practice in the art, are yet very liberal in prescribing their cure-all, "Be natural!" To follow intelligently this advice would be quite difficult, if not impossible, without particular application. We would be first led to inquire what is meant by "natural." It is natural for some men to talk through the nose, for others to froth and pound, for others to indulge in a tone of sepulchral monotony, reminding us of the phonograph. I hold it to be poor advice to recommend such to be "natural." If "natural" means normal, then the instruction, be normal, has a meaning. Normal expression would say, "Do not speak through the nose; for physiologists have agreed, and vocal teachers have insisted, that the nose is not an organ of speech, but was made to smell with." Normal expression would recommend the speaker to open his mouth; in short, to avoid all injurious and also all ineffective habits.

As the skilful use of language is not a matter of intuition but must be acquired, why not correct the faults hitherto

learned, and then systematically study to develop and discipline the organs and faculties of speech, instead of blindly using this wonderful power?

(2.) *The second argument for the value of the study is that of practical necessity.* Some have looked upon the practice of oratory as a luxury and not as a necessity; and upon its excellences as adornments and not as indispensables. The art does not contemplate the effort to pass off nothing for something, but to pass off something for just what it is worth. It aims at an easy and effective delivery, permitting nothing unnecessary.

The action of many speakers, viewed from the standpoint of utility, is simply ridiculous. The thoughtful student sits and asks, "Now what is the *use* of that senseless monotony? What is the *use* of whining and using that cant tone?" Some speakers are as lifeless as skeletons and as cold as statues. They must be aroused. Others are as extravagant as clowns. They must be taught self-control. Very frequently we have heard the expression, "It tires me to hear Mr. —, he labors so hard." I know of a case where an official member of a church, in full sympathy with his pastor, was compelled to attend service elsewhere, because the painful use of the preacher's voice so affected him. To correct all extravagances, all mannerisms of action, all vicious habits of voice, is the first thing elocution sets itself about.

The advantage of those who have qualified themselves as speakers over those who have not is a practical proof of the utility of the art. Some speakers, perhaps without special attention to the subject, speak well and have eminent success; but certainly those who have not such natural abilities must not compare their chances for success with such unusual types. I once overheard an intelligent and aged layman discussing the subject with a young theological student. He took the ministers of the city, of all denominations, one by one; in every instance those who had the best delivery

secured the largest audiences and did more effective work, though no better scholars than the others. Said he, "The question is often raised, 'How shall we get people into the churches?'" In my opinion one answer is, "Have better speakers in the pulpit."

When any one distinguishes himself in any particular, we naturally seek to know by what means he achieved his advantage, and esteem the practice of such lives valuable in relation to their success. We find that those who have distinguished themselves as orators have been long, patient, and in some instances painful toilers at their art. Public address reached its highest perfection in Greece. Demosthenes is looked upon as the prince of orators. Plutarch says of him, "When he first addressed himself to the people, he met with great discouragements and was derided for his strange and uncouth manner. Besides, he had a weakness in his voice, a perplexed and indistinct utterance, and a shortness of breath, which, by breaking and disjointing his sentences, much obscured the sense and meaning of what he spoke. In one of his efforts, at length disheartened, he forsook the assembly. Eunomus, an old man, upbraided him for his lack of courage against the popular outcry, and for not fitting his body for action, but allowing it to languish through mere sloth and negligence."

Another time, when the assembly refused to hear him, going home, Satyrus, the actor, being his familiar friend, followed him. Demosthenes complained that drunkards and mariners and illiterate fellows were heard in the hustings, while he was dispraised.

"You say true, Demosthenes; repeat to me some passage out of Euripides or Sophocles." Satyrus, taking it after him, gave the passage with such new form that to Demosthenes it seemed like quite another thing.

"Hereupon he built himself a place for study underground, and shaved one side of his head that he might not go abroad."



The younger Pitt, for some time a leader in the House of Commons, and one of the most distinguished orators of Great Britain, was faithfully trained by his father from infancy for a parliamentary orator.

Whitefield, the prince of pulpit orators, is said to have taken lessons of Garrick, the actor.

The consummate oratory of Henry Clay is a fair type of the best in American forensic eloquence. To a graduating class of law students he said, "I owe my success to one single fact, namely, that at an early age I commenced and continued for some years the practice of daily reading and speaking the contents of some book. It is to the early practice of this art of all arts that I am indebted for the primary and leading impulses that stimulated my progress and moulded my destiny."

Beecher, the representative of American pulpit oratory, drilled three years under a skilled teacher, and continued it later in the theological seminary. He relates that he used to make the woods ring practising his declamations.

Oratory was the ambition of Wendell Phillips, the prince of American orators, from his youth, and was indeed the study and practice of his whole life.

We have selected the above instances from among the representatives of their time. Doubtless most of the distinguished orators have been richly endowed by nature, but to this they have added diligent practice. It is noticeable that generally those who object most strongly to the cultivation of the art have the greater natural disqualifications, and yet assume the responsibilities of professional speaking. They may say with Antony, and more truthfully than he, "I am no orator"; but the fact that they undertake professionally to address audiences is an assumption of the office of oratory, and the audience has a right to expect a measure of ability.

(3.) *Finally, the necessity of cultivating oratory is found in its relation to the press.* As the personality of the man can never

be printed, as the magical influence of voice and action can never be put upon the printed page, as the flashing eye, the energy, the life of the speaker can never be shown upon paper, therefore must speech always remain superior to the press.

Some people talk about the press usurping the orator's place, as though the two were rivals. Each has a peculiar mission of its own. Neither renders the other unnecessary. indeed, I look upon the press as a valuable factor in creating a demand for better platform and pulpit oratory. The speaking world has yet to awaken more fully to the fact that the press is furnishing matter abundantly in the *letter*. The orator can never successfully cope with the press in merely furnishing facts. What the orator wants in addition to, and as a complement of the letter, is "the spirit that makes alive." Well may the orator adopt Christ's proclamation, "I am come that ye might have *life*, and that ye might have it more abundantly."

Wendell Phillips was called scores of times to deliver his lecture on the "Lost Arts" after it had been published.

The minister, unskilled in oratory, delivering his sermons with his nose in his manuscript, or in a dull, uninteresting way, must bear in mind that the press has furnished, and is still furnishing more largely, sermons in the literal form, superior to the average efforts of even strong preachers. More than one has been heard to say, "I can *read* sermons at home," "I would rather read at home than to hear Rev. Mr. Dull." Then must the orator call in the full resources of his art, and express the finer shades of thought and sentiment, and give more fully the truth as he has it infleshed in himself. He must make it easier and pleasanter for the average listener to hear the truth than to read it.

To allay any fears as to the claims of elocutionary study, we wish to say that no amount of diligence will accomplish natural impossibilities. "No amount of cultivation will make

a rose of a cabbage; but it will make a better cabbage." None of our powers are more susceptible of cultivation than those of the organs of expression. Every speaker's powers, such as they are, should be faithfully and conscientiously improved, though they may never measure with those of a Pitt or a Whitefield.

I hope a fuller plea for the study may be found in the system presented.

## 2. — OPINIONS OF DISTINGUISHED MEN.

The Archbishop of York, speaking before King's College evening classes, said, "In this country and in this age, almost every great religious, political, and social movement is effected by the agency of public speaking, and the advantages of being well versed in the art, as well as in that of public reading, are every day becoming more apparent."

Rev. Dr. Hall, of New York, says, "There is one accomplishment in particular which I would earnestly recommend to you: cultivate assiduously the ability to read well. I stop to particularize this, because it is a thing so very much neglected, and because it is such an elegant and charming accomplishment. Where one person is really interested by music, twenty are pleased by good reading. Where one person is capable of becoming a skilful musician, twenty may become good readers. Where there is one occasion suitable for the exercise of musical talent, there are twenty for that of good reading.

"What a fascination there is in really good reading! What a power it gives one! In the hospital, in the chamber of the invalid, in the nursery, in the domestic and in the social circle, among chosen friends and companions, how it enables you to administer to the amusement, the comfort, the pleasure, of dear ones, as no other accomplishment can! No instrument of man's devising can reach the heart as does that

most wonderful instrument, the human voice. It is God's special gift to his chosen creatures. Fold it not away in a napkin.

"Did you ever notice what life and power the Holy Scriptures have when well read? Have you ever heard of the wonderful effects produced by Elizabeth Fry on the criminals of Newgate by simply reading to them the parable of The Prodigal Son? Princes and peers of the realm, it is said, counted it a privilege to stand in the dismal corridors, among felons and murderers, merely to share with them the privilege of witnessing the marvellous pathos which genius, taste, and culture could infuse into that simple story."

Dr. Holland says, "When a minister goes before an audience, it is reasonable to ask and expect that he shall be accomplished in the arts of expression, that he shall be a good writer and speaker. It makes little difference that he knows more than his audience, is better than his audience, has the true matter in him, if the art by which he conveys his thought is shabby. There are plenty of men who can develop the voice, and so instruct in the arts of oratory that no man need go into the pulpit unaccompanied by the power to impress upon the people all of the wisdom that he carries." He also says, "Multitudes of young men are poured out upon the country, year after year, to get their living by public speech, who cannot even read well. The art of public speech has been shamefully neglected in all our higher training schools. It has been held subordinate to everything else, when it is of prime importance. I believe more attention is now paid to the matter than formerly. The colleges are training their students better, and there is no danger that too much attention will be devoted to it. The only danger is, that the great majority will learn too late that the art of oratory demands as much study as any other of the higher arts; and without it, they must flounder along through life practically shorn of half the power that is in them, and shut out from a large success."

The Hon. W. E. Dodge, in a public address, said that he had for years watched young ministers, and had been "distressed to see in how many instances they have failed in this respect, being unable to make available the knowledge they had acquired by years of careful study. They had no power of voice, or style of delivery to make an impression on any audience, and for lack of this never attain any considerable success."

### 3.—HISTORY OF ELOCUTION.

If we may be permitted to speak of an eloquent monument, a speaking picture or statue, if it is at all true that "action speaks louder than words," then any means that expresses the products of heart and mind is eloquence. Then God is the primal orator, for in the beginning "God said, Let there be light, and there was light." He spake and "the heavens and the earth were created, the sea and all that in them is."

Hebrew history is not without reference to the art of elocution, for Moses seeks to excuse himself from appearing before Pharaoh by saying, "O my Lord! I am not eloquent; but I am slow of speech and of a slow tongue." At last Aaron is promised as a mouth-piece, and they enter upon the work of delivering their people.

That the Egyptians knew the power of persuasive speech may be inferred from the practice of their courts of justice. The plaintiff and defendant wrote their statement and replies for the court, and the documents were submitted to the bench of thirty judges, who were presided over by an arch-judge. This method was adopted, it seems, because it was thought the arts of oratory cast a veil over the truth. Holmes says, "Schliemann's archæological labors at Mycenæ and Tyrius proved beyond dispute that Egypt was a fruitful source of knowledge of every kind to the Greeks. The Greek Hermes, 'Interpreter,' was considered identical with the Egyptian

Thoth, who was looked upon as the god of skilful speech or eloquence."\*

As no previous history records the cultivation of oratory as an art, Greece may be called its birthplace and home. Here it rose to its highest perfection; from here its fame has spread in all the earth, till to-day the names of Aristotle, Demosthenes, Pericles, are as familiar as the names of the leading statesmen of the present time. Notwithstanding their limited knowledge of the physics and physiology of the subjects, their treatises upon the art are valuable in many particulars. Plato's conception of sound and hearing is fanciful: "We may certainly conclude that voice (sound) is a shock transmitted through the ears to the soul by the air, the brain, and the blood, and that the motion thereof, which begins in the head and ends in the region of the liver, is hearing. When this motion is swift, the sound is acute; when slow, grave. If the motion is regular, the sound is even and smooth; if the opposite, harsh. A great motion gives a loud sound, the opposite a faint one."†

Aristotle (384 B. C.) had a more perfect conception of the organs of voice. He states the larynx emits vowel sounds; the teeth and lips, consonants. His treatise is elaborate. The different parts of the art were assigned to especial teachers, and prescribed physical and vocal practice for development of body and voice. They gave attention to the hygiene of the voice, and established public contests in declamation.

The genius of their free institutions, their taste for art, fostered the cultivation of this art of arts; besides, the highest places in the nation were possible only to eloquence. So everything conspired to make a race of orators.

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\* Gordon Holmes, L. R. C. P., "Vocal Physiology and Hygiene of the Voice."

† Holmes, "Vocal Physiology."

Rome borrowed her eloquence, her methods of cultivating it, from Greece, as she did her other arts and learning, till "victorious Rome was herself subdued by the arts of Greece."

Republican Rome was well adapted to nurture oratory. Their patience and attention to minute particulars are surprising to us of this age of hurry. Quintilian's "Institutes of Oratory" is a very elaborate treatise upon the art. At last oratory was abused; the niceties of the art became fantastic, and finally declined with the Empire.

Then the Christian church became the custodian of the art, and preserved and cultivated oratory. Chrysostom, the "golden mouth" of the fourth century, is familiarly known as the most distinguished orator of the early church fathers.

After the darkness of the early Middle Ages, the revival of oratory began in Italy after the twelfth century, continuing to the present civilization. Crollius preceded Bossuet and Massillon of France by nearly a century.

Our attention is next attracted to the famous orators of Great Britain and Ireland, then to the distinguished examples of our earlier civilization.

It cannot be said, however, that oratory has been generally or systematically cultivated in modern time. Professional speakers who have given attention to it are in the minority. This neglect is partially accounted for by the fact that, after the revival of letters, the world was busy acquiring knowledge, and then the art of printing was a convenient agent in discussion and in the dissemination of knowledge.

We have not felt the necessity of cultivating the art; we have waited for the leisure to attend to it as an accomplishment. Logically and historically, facts or knowledge must precede their use. Relatively we have the knowledge. It has been increased and disseminated, till now it seems to me oratory will have a chance, in its legitimate field, of making such skilful use of the facts that they shall be adapted to persuade. This latter function is the chief end of oratory.

Treatises on the art have appeared from time to time, some having special value, but most of them touching only one phase of the subject and none possessing the merit of a complete and practical discussion.

The subject, as presented by Delsarte, so far as our knowledge will permit us to judge, seems to have been a thorough discussion of the subject according to the scientific method.

As it comes to us through his pupils, it is fragmentary and not unfrequently mystical. But for all these drawbacks, there is much in the analysis that is practical as well as suggestive.

For years the teaching of oratory has been left quite generally in the hands of charlatans and quacks. As a rule the responsibility of training in oratory has been assumed by those who had a measure of natural ability as readers or speakers, and have therefore presumed they could teach, though ignorant, and lacking in every qualification of the teacher. Many speakers and readers, unable to find other help, have gone to actors for instruction. That an artist is a great actor is no assurance that he is a good teacher.

A better class of teachers are now entering the field. Long neglect, producing its race of incompetent speakers, seems about to make a favorable reaction.

These facts, with the additional one that leading colleges and universities and men in professions are yearly giving increased attention to the subject, lead us to think that we are on the eve of a revival that shall make the cultivation of the art necessary and general.

#### 4. — THE SYSTEM OF ORATORY.

Systems of oratory have been distinguished from one another, and the respective merits of each extolled, as though systems of oratory were a matter of invention and capable of indefinite multiplication. No wonder that laymen have been suspicious, and regarded systems of oratory as collections of tricks, or, at best, capable only of making unskilled mechanics.



Whatever may be said as to the excellence of any classification or arrangement, it should be distinctly understood that the true system of oratory is not the result of inventive genius. It does not depend upon the caprice of individuals.

The fundamental principles of expression exist naturally, and may be discovered and classified. According to a law in expression, the falling inflection asserts; the assertion may be of will, of knowledge, of authority. The rising inflection appeals; the appeal may be to another's will or knowledge.

The quality of voice indicates the character of emotion or quality of things, as in secrecy or fear the voice naturally taking the aspirated quality. The character of an event, whether important or trivial, is suggested by the great or small quality of voice. In attitude, conscious strength assumes weak positions, as in the case of the athlete, while conscious weakness assumes strong positions, as in the case of children and aged people, — putting their feet far apart for a wide base. These principles must form the normal standard to which all forms of expression are to be referred.

That which appears in the consciousness is thought, emotion, will, — spiritual products. They must be materialized before they can be communicated to others. These spiritual products may be measurably put in written form and address the eye, or they may be put in speech and action and address both ear and eye. To do this effectively is no easy task. The power of thought is God-given, but it must be cultivated. The power of expression is distinct from the power of thought; but in many minds the two are confused and identical. As the ability of thinking is cultivated, so also is the power of expression.

#### 5.—ORATORY AS AN ART.

The use of the agents of expression is an art. The Greeks so understood it, and compared oratory to sculpture and

painting. Our English word "orator" is rather confusing. We sometimes apply the word to a man of genius, and speak of *orator* as we do of poet. The Roman understood orator in the *official* sense of *pleader*. The Greek use of the word *ῥήτωρ*, meaning speaker, is the clearest use of the term: then every speaker is more or less orator.

Aristotle's definition of oratory is perhaps the clearest and most comprehensive, "The power of saying on every subject whatever can be found to persuade." Phocian's definition is, "The power to express the most sense in the fewest words." Quintilian calls it "the power of persuading."

The subject will be considered as THE ART OF EXPRESSING BY SPEECH AND GESTURE THAT WHICH IS IN THE CONSCIOUSNESS. Very plainly the *object* of the orator is to have others think as he thinks and feel as he feels, and through this to secure their action in a desired direction.

The controlling principle of this instruction is utilitarian, — *economy consistent with efficiency*. The orator should know the power of every word, emphasis, inflection, act, and so use them that the truth he utters may be "UNDERSTOOD, FELT," by the audience.

This instruction repudiates artificial rules, of which we have counted in one work twenty-nine on one part of analysis. It discourages servile imitation, and does not attempt to tell a speaker *when* to strike attitudes, *when* to make gestures, *when* to thunder, and *when* to be calm. Artificial methods are an utter abomination. M. De Cormorin satirically puts it: "Be impassioned, thunder, rage, weep up to the fifth word of the third sentence of the tenth paragraph of the tenth leaf. How easy that would be! Above all, how natural!" Proper instruction only tells a man *how* to do a thing; the speaker himself must do it *when* he must, not before.

In man as we find him now, the functions of expression are impaired. Faulty habits of voice, inflection, and gesture have been taken on. Thought and emotion arise for utterance, the

speaker seeks to express himself; the words are approximately pronounced, and therefore all is not lost, but the speaker is controlled by some mannerism which thwarts the full expression of what is in his consciousness. Some speakers constantly give the rising inflection, leaving the audience in continued suspense. Others again repeat the "sledge-hammer" gesture, till the audience feels like the down man in a pugilistic encounter.

The first effort of this instruction is directed to the freedom of the student, to liberate him from vicious habits of voice and mannerisms of gesture. "I like to be free from all art or rules," says one; that is, a freedom to indulge in mannerisms, however absurd or extravagant. But these same extravagances ride him like a nightmare. They "lead him captive at their will." He acknowledges his bondage, but calls it freedom. Art does not trammel. We plead for the gospel freedom that restrains from doing ill.

Physical and vocal culture are fundamental. The agents of expression must not only be liberated, but developed. The muscular system must be developed symmetrically, the nervous system brought into harmonious action, in order to bring the physical apparatus into prompt and accurate response to the stimuli of thought and emotion.

We grant that the speaker must be a mechanic before he can be an artist. After a mechanical expertness, comes the habit of doing according to the principles of the art. Through the law of the persistency of habit, the speaker finally thinks no more of speaking normally than he does of constructing his sentences grammatically or rhetorically. The caution should be raised here that effective delivery cannot be secured in a few weeks' training. Many will spend years to acquire a tolerable ease in Greek or Latin composition, but complain of being mechanical in delivery after spending a month upon the subject, although a masterly use of expression may be as foreign as Sanskrit. The art of delivery is "no communica-

ble trick." Those who have accomplished most at the art have been content to practise long and faithfully.

One more caution. Avoid practising before an audience. Arouse the will, open the ear, giving only as much attention to the voice and action as you do to the grammar and rhetoric of sentences when speaking extemporaneously.

#### 6. — QUALIFICATIONS OF THE ORATOR.

Under this head we can only hint at the orator's qualifications, without pretending to give an adequate discussion of the subject. To many it may only serve as a reminder.

A fuller discussion of expressive man will be found elsewhere.

(1.) *Character*. — The first indispensable for an orator is noble character. Oratory is the expression of self. Oratory is the man. MAN is true character. Character irresistibly impresses itself on others either favorably or unfavorably.

(2.) *Truth*. — The orator must have the truth, whether he addresses a jury, speaks on the platform or from the pulpit; he should aim at truth, else he has no right to speak.

(3.) *Thorough Knowledge*. — The orator should be "thoroughly informed." His knowledge of the subject should be exact, particular, broad. Of too many speakers Bassanio's criticism may be said, "He speaks an infinite deal of nothing, more than any man in Venice. His thoughts are as two grains of wheat hid in two bushels of chaff." Generalities are shallow.

(4.) *Store of Facts*. — He should keep the storehouse of his mind well filled with facts to make plain and enforce the truth. Out of the abundance of his store he should be able to "bring forth things new and old," to illustrate the truth, and reflect it from different angles of the subject.

(5.) *Memory* is a valuable reliance of the speaker, especially if he uses the extemporaneous or mixed method of address. Without a good memory, this manner of discourse is

quite impracticable. Unless the memory acts promptly to call up the plan and matter of discourse, the speaker will not only hesitate, but will also be subjective in the effort to call up what is needed, and thus fail in uttering the thought to the audience.

(6.) *Tact*. — Another valuable aid is taste and tact, (*a*) as to arranging the facts of discourse, and (*b*) in saying the right thing in the right place at the proper time. The audience is sometimes favorable to the truth and to the speaker; frequently it is not; then the subject must be skilfully presented. This does not imply trickery, but wisdom in presenting the truth, so as to gain a favorable hearing.

(7.) *Good-Will*. — The orator must have good-will toward his audience; this will gain their good-will, — a most excellent starting-point. One would think that the compliments introductory to speech, the introductory unpretentiousness of the orator, would finally wear out; but they do not, if not overdone.

(8.) *Sincerity*. — Again, the speaker must be sincere toward the truth, toward the audience. If he “handles the truth deceitfully,” or pretends what he really is not, though the audience may not be able to analyze it, the effort is shorn of part of its strength. If the orator is thoroughly sincere, he will be simple. The great orations bear this mark of simplicity. Sink forever the thought of eliciting the applause of a “great orator.” Fenelon, in his Dialogue of the Dead, represents Demosthenes as saying to Cicero, “You made the people say, ‘How well he speaks’; I made them say, ‘Let us march against Philip.’” Follow the advice so frequently given, to use simple words and simple construction.

(9.) *Logic* should be faithfully studied; not simply a smattering of it, acquired in an abstract way, but studied in relation to spoken discourse.

(10.) *Rhetoric*. — The same instruction applies to the mastery of rhetoric. Discourse should be made with reference

to oral delivery. Every rhetorical principle should be studied in relation to spoken discourse.

(11.) *Imagination*. — Imagination is a most valuable faculty of the orator. Bishop Butler calls it "that most forward and obtrusive faculty." It should not usurp the place of logic or fact; but it has a place in oratory that nothing else can supply. Imagination is the picture-making faculty, and in this respect co-operates with the language of gesture in making the facts real.

Speakers instinctively say, "Now you see," or "Let us look at this," and the audience arouses for another look. This is imagination making real to the imagination. This faculty, naturally strong in some, may be cultivated by use. It is of vast advantage to the reader. Through its use scenes and events are called up and pictured with greater vividness.

(12.) *Knowledge of the Fine Arts*. — These are related to oratory, as they are modes of expression.

To express himself, the sculptor uses form; the painter, color; the musician, harmonic sound; the architect, proportion. The art of oratory has some correspondence to all these arts. The correspondence may be studied to advantage, and the orator will always find help by being familiar with them. This analogy furnishes us with terms in oratory.

In ordinary language, we speak of "building" a sermon, "making" a speech; all understand what we mean by the "outline" of a discourse, the "music" of an orator's delivery.

We speak of the "florid" style, the "light and shade" of the orator's effort, the "color and tone," and his "form" of delivery.

The art not only borrows from them, but lends to them in turn, so we have an "eloquent" statue, a "speaking" picture, a "noted" building, "telling" more eloquent than words.

(13.) It seems hardly necessary in this connection to recommend to all a familiarity with the best English classics.

Know the Bible and Shakespeare. These two books form a rich mine of wealth for the orator.

Erskine's masterly use of language, for which he was especially noted, is said to have been due to his familiarity with Shakespeare. A knowledge and happy use of Bible facts and illustration have been the strength of many an appeal at the bar, as well as in the pulpit.

#### 7. — CONDITIONS.

Oratory has its favorable and unfavorable conditions. Speakers frequently fail, without being able to account for the failure. At another time everything seems to conduce to success.

(1.) *Occasion*. — Occasion must exist for splendid oratory as it does for heroism; but every speaker who desires to serve truth and who has something to say can make an occasion for usual, perhaps for unusual oratory.

(2.) *Good Health and Cheerful Mind*. — Dyspepsia and other infirmities easily get into the voice.

(3.) *Pure Air*. — The speaker should live in pure air and speak in pure air. Janitors are usually ignorant or careless upon this matter of ventilation. In most instances the speaker will be obliged to direct the janitor in this particular. The benefit of pure air to a tired audience as well as to a laboring speaker is generally acknowledged and quite as generally neglected.

(See RESPIRATION and VENTILATION, Chapter III.)

(4.) *Clothing*. — The neck dress should be worn loosely, else the vocal organs will be cramped, impeding their function; the blood-vessels of the neck will be gorged, producing hoarseness and sometimes chronic diseases of the throat. Lady readers and others of the fair sex who use their voice must learn that tight lacing is not only a crime against health, but a bar also to the best vocal function.

(5.) *Diet.* — Public address should not be made immediately after eating a full meal; for the work of digestion and vocal effort is too much for the body to perform at one time. Moreover the full stomach prevents the diaphragm from descending to enlarge the vertical capacity of the thorax. But when feeling faint from lack of food, the speaker will not be able to speak as easily and with as much vitality as when no such want is experienced.

(6.) *Nostrums.* — I should discourage the use of nostrums to "clear" the voice. They are harmful to the organs, stimulating them unduly and inducing an over-supply of blood to these parts. The unusual supply of saliva is troublesome also in pronunciation. A skilful use of the voice needs no such doctoring. Even sipping water is to be discouraged. It is unnecessary in a proper use of the vocal organs. Diseases of the throat should receive the treatment of a skilful physician.

## 8. — READING AND SPEAKING.

The principles of expression in reading and speaking are the same. In reading, the thought and language of another are furnished ready to be expressed, but the artist must first make this language his own ere he can deliver it effectively, otherwise it will be a mere repetition of words.

The reading of the large majority of persons is characterized by lifelessness and monotony. Very little attention is paid to articulation and emphasis, less still to modulation and kind of voice. The reading of hymns, the Scripture, and the ritual by most ministers is ludicrous. Such reading is unprofitable except to those *bent* on being benefited.

The reader must think the thought of his author just as definitely, see the pictures just as vividly, as though he were giving his own production.



The kinds of reading to which the student's attention is called are the *narrative*, the *oratoric*, and the *dramatic*.

(1.) The *narrative* is the simple conversational method of delivery. This method must lie at the base of all delivery. Its essential office is thought-expression, for the purpose of convincing. It is employed in presenting facts and in making one's self understood. It is distinctly didactic.

(2.) The *oratoric* is a stronger effort, with every part enlarged. Its essential office is to express passion and emotion in addition to thought, for the purpose of moving others. It makes more use of inflection and different kinds of voice. In the *oratoric*, every feature of the conversational is enlarged, but when it loses the conversational element it may then be described by the words "spouting," "ranting," "preaching." The style is stilted and extravagant. In the best *oratoric* efforts, the speaker must frequently recur to the ease of conversation.

(3.) In *dramatic* expression, the reader or speaker assumes a personality or character not his own, and thinks and feels the thought and emotion of that ideal character and expresses them. The true dramatic artist is very thoroughly and genuinely, for the time, identical with the character he interprets. This does not imply that he loses his real identity or his own personality. If this new character becomes a habit, and then passes to real life, then the man is that new person. In this very way, men may and *do* become "different" from what they were.

Any reader or speaker, then, who assumes to express how another thinks, feels, or acts under any given circumstance, is so far dramatic. For instance, if a speaker, narrating facts in which the indignation of some one else is spoken of, assumes to manifest that indignation, he is dramatic.

The speaker or reader is "dramatic" when he "suits the action to the word" in representing the man of pride with a high head and haughty air, or when the traveller exposed to the storm is represented as cowering beneath its fury.

The person who merely imitates another makes a caricature of the original. It is recognized, but as the ludicrous in it is inevitable, one laughs when he should weep.

The question is asked, "How far should one be dramatic?" Ordinarily one need but *suggest* the parts that are dramatic. In reading the discussion between Christ and the Pharisees, we presume the former to speak with thoughtful dignity, the latter with a sneer, fault-finding, and accusation. These moods may properly be suggested without attempting to speak just as Christ did or just as the Pharisee. Pure dramatic composition admits of the fullest impersonation.

These different kinds of expression are not exclusive. Simple narrative must be more or less dramatic; the oratoric must be conversational and dramatic; the dramatic must not be without the oratoric and narrative elements.

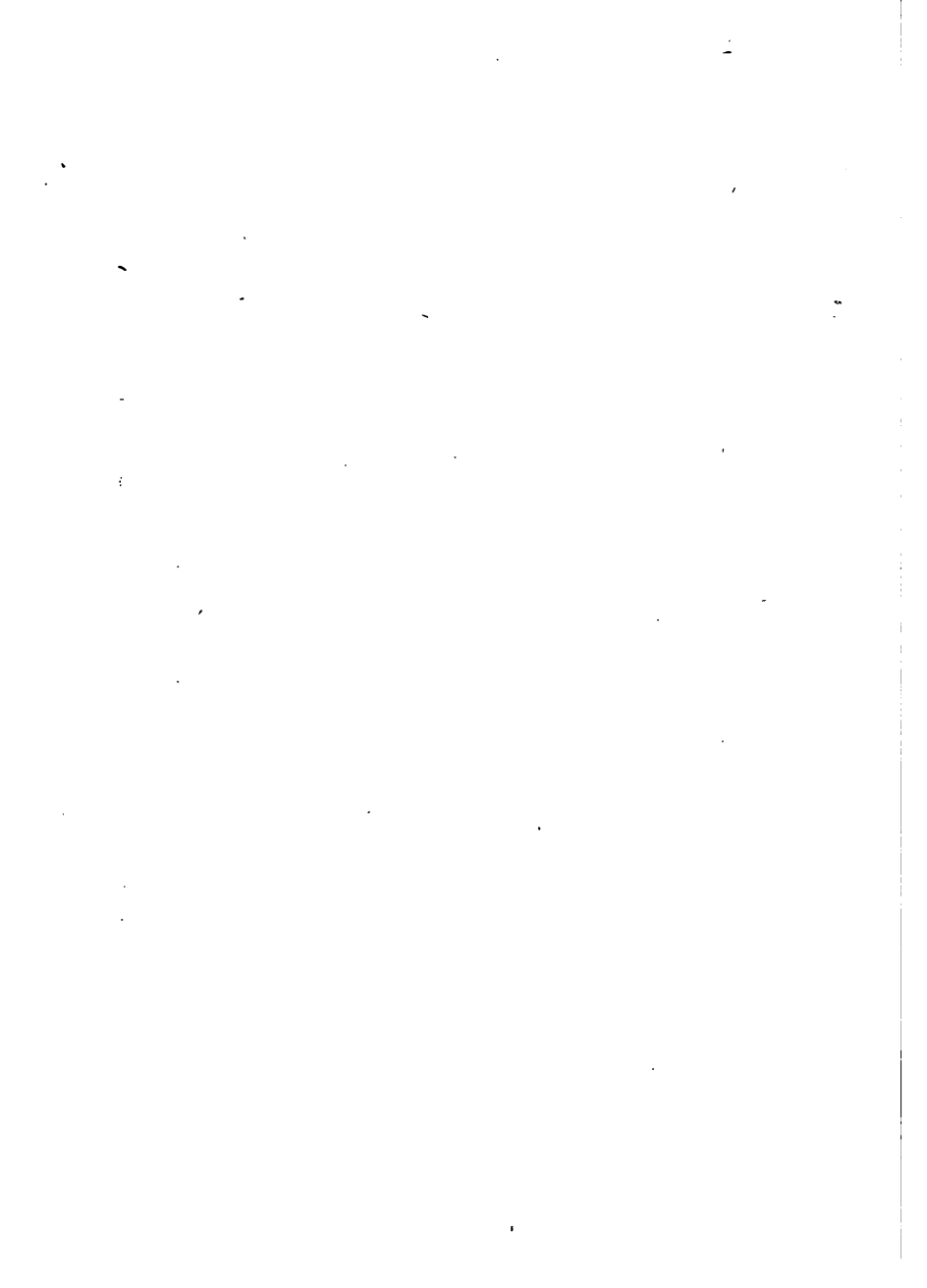
In reading, the following points should constantly be borne in mind : —

1. Be thoroughly acquainted with what you are to read, if possible, that you may be free from the book. Hold the book up; avoid bending the head down.
2. Think the thought *distinctly when reading*.
3. See the pictures of the language used.
4. Think that you are giving it *to* the audience, not merely *before* them.

**PART I.**

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**VOCAL CULTURE AND EXPRESSION.**



# VOCAL CULTURE.

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## CHAPTER I.

### PHYSICAL DEVELOPMENT.

THE student who really enjoys study, or who is goaded on by the necessity to be largely informed, is strongly tempted to spend too much time over books, to the acquirement of knowledge, without due reference to its use or impartation.

A usual accompaniment of this is the neglect of the body, so the "pale student" and the "scholar's stoop" have become familiar phrases.

Other things being equal, vigorous thinking depends upon a vigorous body; certainly a vigorous *use* of knowledge does. The dyspepsia of many gets into their written and spoken efforts. The disordered nervous system untunes speech, and makes hard work for the speaker. Physical and nerve weakness, especially, unmans the debater. The restless activity of the age afflicts the brain worker as well as others. The hurry of American life is the subject of comment by others as well as by ourselves. The rush to become wise is second only to the hurry to get rich. The annual summer vacation is a reaction of our mode of life, and as it is fashionable, no doubt will continue to work much good. But better than this yearly relaxation would be a regular and systematic attention to the needs of the body.

The gymnasiums of the city increasing in number, and in the excellence of their management, with institutions for tech-

nical and physical culture, are making physical development more possible.

But the student's plea is, "I have no time for this, I have so much to study"; and yet these same men are eloquent advocates of a Sabbath of rest, or earnest in labor reform, quoting statistics and arguing, rightly I think, that the artisan will have clearer brain, better-balanced nerves, and be capable of doing more in eight hours than in ten, and of accomplishing more for his employer in six days than in seven.

Now physical recreation is of the nature of a rest, and recruits the tired brain-worker as cessation from manual employment recruits the tired hand-worker.

The object of physical culture, as advised here, is not excessive development of any particular muscle for strength. The advantage aimed at is as follows:—

1. General physical development to aid the vital functions.
2. Special chest development for lung capacity.
3. Development for erect carriage and strong bearing.
4. Development of the muscles of respiration.
5. Freedom from muscular rigidity, admitting of strong and graceful movements.

The amount of exercise to be taken depends upon age, sex, condition of health, etc. Those prescribed here may be safely taken by all if conditions of health or individual peculiarities do not prevent.

As the blood-vessels and cartilages begin to show signs of rigidity at forty, after this age the subject must be more careful as to how vigorously he exercises.

Fifteen minutes, twice a day, devoted to the physical exercise, will bring good results, if well followed up.

Physical development depends upon the following conditions:—

1. Accuracy with which any given exercise is taken.
2. The alternate tension and relaxation of the muscles, momentary rest alternating with action.

3. Repetition or frequency. Two hours' vigorous exercise taken once a month may do more harm than good.

4. *Ease or Rhythmical Movements.* — Rigid constraint, constant tension, make hard work and prevent the development desired. Count during the movement. Be deliberate.

**Caution.** — 1. Avoid exercise immediately before or after a full meal. 2. Exercise in pure air. 3. After long periods of rest, approach the exercise gradually so as to prevent unnecessary lameness; stop before fatigue.

(For lists of gymnastic exercise, see *Development*, under RESPIRATION, and *Preparatory Exercises*, under GESTURE.)

## CHAPTER II.

## THE PHYSICAL BASIS OF VOICE.

**Sound.**—In order to find the scientific basis of voice, we make a brief study of the sensation of sound. Physical acoustics is a section of the theory of elastic bodies. Elastic bodies vibrating set the air in vibration, producing wave-like motions that reach to distant points. These wave-like motions radiate in all directions, and are similar to the agitation produced by throwing a stone into a placid sheet of water. The air vibrations, if sufficiently rapid, striking upon the ear, produce the sensation of sound.

Sounds are distinguished as (*a*) musical tones and as (*b*) noises. Musical tones result from rapid *periodic* vibrations of sonorous bodies. Noises result from *non-periodic* vibrations.

Musical tones are distinguished as to —

1. Force or loudness.
2. Pitch or relative height.
3. Quality.

Vibrations of sonorous bodies producing sound may be seen by the naked eye, felt as in touching a tuning-fork, and by mechanical contrivances their amplitude, form, and rapidity may be determined.

**Force** or loudness of sound depends upon amplitude of vibration. The wider the vibration, the louder the sound.

**Pitch** or place in the scale depends upon the rapidity or rate of vibration. The greater the number of vibrations in



a second, the higher the pitch. The highest audible number of vibrations is 38,000 per second, the lowest 20 per second; from 40 to 4,000 (7 octaves) only are valuable for music or speech. The number of vibrations is very accurately determined by means of an instrument called the syren, consisting of a perforated disk in rapid revolution.

**Quality** is that peculiarity which distinguishes the musical tones of a flute from a violin, or that distinguishes different voices, and depends upon the *form of vibration*.

A string or resonant body is found to vibrate not only the entire length; but at the same time in sections which are aliquot parts of the whole.

The sounds of these sectional vibrations, combined with the sound of the whole or prime vibration, give a compound tone that ordinarily reaches the ear as one tone. The tones of these sectional vibrations are called *overtones* or *partials*, and mingling with the tone of the prime vibration gives the *quality* of tone. The prime tone is generally the loudest and lowest, and names the pitch of the compound. The "upper partial tones" are harmonics of the prime.

**Compound Tones.** — The most important of the series of these upper partial tones are as follows:—

The first upper partial is an octave above the prime, and makes double the number of vibrations in the same time.

The second upper partial is a twelfth above the prime, making three times the number of vibrations in the same time as the prime.

The third upper partial is two octaves above the prime, with four times as many vibrations.

The fourth upper partial is two octaves and a major third above the prime, with five times as many vibrations.

The fifth upper partial tone is two octaves and a major fifth above the prime, with six times as many vibrations.

The sixth upper partial is two octaves and a sub-minor

seventh above the prime, with seven times as many vibrations.

The seventh upper partial is three octaves above the prime, with eight times the number of vibrations.

Many other partials occur in some compound tones, but always in the same relative position.

“**Simple Tones** have a very soft, pleasant sound, free from all roughness, but wanting in power and dull at low pitches.”

“**Musical Tones**, which are accompanied by a moderately loud series of the lower upper partial tones, up to about the sixth partial, are more harmonious and musical. Compared with simple tones they are rich and splendid, while they are at the same time perfectly sweet and soft if the higher upper partials are absent.”

“If only the uneven partials are present the quality of tone is *hollow*, and when a large number of such upper partials are present, *nasal*. When the prime tone predominates the quality of the tone is *rich* or *full*; but when the prime tone is not sufficiently superior in strength to the upper partials, the quality of the tone is *poor* or *empty*.”

“When partial tones higher than the sixth or seventh are very distinct, the quality of the tone is *cutting* and *rough*. The degree of harshness may be very different. When their force is inconsiderable the higher upper partials do not essentially detract from the musical applicability of the compound tones; on the contrary they are useful in giving character and expression to the music.”\*

It is found that one sounding body has the power of putting another body in vibration without being in contact with it. When the strings of two violins are in perfect unison, if the string of one is bowed the string of the other will be set in vibration.

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\*Sensation of Tone: Helmholtz.

"Tuning-forks are the most difficult to set in sympathetic vibration. To effect this they must be fastened on sounding-boxes which have been exactly tuned to their tone. If we have two such forks of exactly the same pitch, and excite one by a violin bow the other will begin to vibrate in sympathy, even if placed at the farther end of the room, and it will continue to sound when the first is damped. The astonishing nature of such a case of sympathetic vibration will appear, if we merely compare the heavy and powerful mass of steel set in motion with the light, yielding mass of air, which produces effect by such small motive power that it could not stir the lightest spring which was not in tune with the fork. With such forks the time required to set them in full swing by sympathetic action is also of sensible duration, and the slightest disagreement in pitch is sufficient to produce a sensible diminution in the sympathetic effect. By sticking a piece of wax to one prong of the second fork, sufficient to make it vibrate once in a second less than the first, a difference of pitch scarcely sensible to the finest ear, the sympathetic vibration will be wholly destroyed."\*

Thus sympathetically the entire vocal passage, chest, and head reinforce the tones of the vocal bands.

**The Physical Value of Vowels.** — One vowel sound is distinguished from another, though both have the same pitch and intensity. This fact was long a question of inquiry. Sir C. Wheatstone first stated the *true* theory, which was afterwards subjected to exhaustive study by Helmholtz. "The vibrations of the vocal bands associate with the resonant cavity of the mouth, which can so alter its shape as to resound at will either the fundamental tones of the vocal cords or any of their overtones. With the aid of the mouth, therefore, we can *mix together* the fundamental tone and the overtones of the voice in different combinations. Helmholtz was able to imitate

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\* Sensation of Tone.

these tones by tuning-forks, and by combining them appropriately together to produce the sounds of all the vowels."\*

We have this important proof *that the musical and consequently the carrying quality of speech depends upon the vowel elements.*

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\*On Sound.

## CHAPTER III.

## RESPIRATION.

THAT part of respiration carried on by the lungs is naturally related to vocal effort, and its physiology and function should be understood.

**The lungs** are two large sacks lying in the thoracic cavity, one on each side of the heart. They consist of bronchial tubes, and their terminal air-cells, numerous blood-vessels, nerves, and lymphatics. The connective tissue binding these tubes and cells together is composed of highly elastic fibres. "Each lung is covered, except at one point, by an elastic serous membrane called the pleura, which adheres tightly to it. At the root of the lungs, the pleura turns back and lines the inside of the chest cavity."\* This provision lessens friction between the chest walls and the lungs during the movements of respiration.

The ramification of these bronchial tubes is tree-like.

**The trachia or windpipe**, felt in the front part of the neck, "consists fundamentally of a fibrous tube in which cartilages are embedded to keep it from collapsing." These cartilaginous rings are horseshoe in shape, the round part being in front. The back part of the windpipe, against which the gullet lies, is not hard like the front, "and the absence there of these cartilages no doubt facilitates swallowing."

The lower end of the windpipe branches off into two greater bronchi, which continue to separate into the lesser

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\*Quotations in this and the succeeding chapter, marked with an asterisk (\*) are from the work of Dr. Martin on "The Human Body," which we have accepted as authority on the physiology and function of the respiratory and vocal apparatus.

bronchi. At the upper part of the windpipe is situated the larynx, or voice-box; above this we have the pharynx and mouth cavities connecting with the outer air.

The breathing movements consist (*a*) of inspirations, during which the chest cavity is enlarged and fresh or oxygenated air enters the lungs, alternating with (*b*) expirations, in which the cavity is diminished and the air, burdened with carbon dioxide, is expelled from the lungs.

**The thorax, or chest**, is supported by the framework afforded by the dorsal vertebræ, breastbone, and ribs. "Between and over these lie the muscles, and the whole is covered air-tight by the skin externally."

**The Enlargement of the Thorax for Inspiration. —**

1. *The Diaphragm* is a strong, sheet-like muscle, arching up dome-like, separating between the chest and the abdominal cavities. Its muscular fibres radiate from the dome downwards and outwards, and are attached to the breastbone, the lower ribs, and the vertebral column. By contraction the diaphragm sinks to a horizontal position, thus greatly increasing the size of the thorax vertically.

2. The ribs slope downwards from the vertebral column to the breastbone. "*The scalene* muscles, three on each side, arise from the cervical vertebræ and are inserted into the upper ribs. *The external intercostal* lie between the ribs and extend from the vertebral column to the costal cartilages; the fibres slope downward and forwards."

"During inspiration the scalenes contract and fix the upper ribs firmly; then the external intercostal shortens and each raises the rib below it." Thus the ribs are elevated, the breastbone shoved out from the spine, and the capacity of the thorax enlarged from front back. Other muscles are employed, but chiefly in offering points of resistance to those already described. These are the principal ways of enlarging the chest, and require considerable muscular effort.

Now, when the chest is enlarged, the space between the

lungs and sides of the chest forms a cavity which contains no air. The external air, with a pressure of 14.5 pounds on the square inch, rushes in when the glottis of the air-box is open, distending the lungs, just as an elastic bag suspended in a bottle may be made to distend and touch the sides of the bottle from which the air has been exhausted.

**Expiration.** — In expiration, very little muscular effort is required. After inspiration, the muscles relax and the sternum and ribs fall to their former position. The elastic abdominal wall presses the contained viscera against the under side of the diaphragm, arching it up. Thus the air is sent out in passive breathing most largely by the elasticity of the parts stretched in inspiration, rather than by special expiratory muscles.

In the *forced* breathing of vocal effort, the muscles of expiration assist in the expulsion of air. "The main expiratory muscles are the *internal intercostal*, which lie beneath the external, between each pair of ribs, and have an opposite direction, their fibres running upwards and forwards." The internal intercostal, contracting, pull down the upper ribs and sternum, and so diminish the size of the thorax from front back.

At the same time the lower ribs and breastbone are pulled down by a muscle running in the abdominal wall from the pelvis to them. "At the same time, also, the abdominal muscles contract and press the walls of that cavity against the viscera, force the diaphragm to arch up, and lessens the cavity from up down."

In *violent inspiration* many extra muscles are called into play, chiefly as points of firm resistance, or otherwise assisting the usual muscles of inspiration.

In *violent expiration*, also, many other muscles may co-operate with the usual muscles, tending to diminish the thoracic cavity.

**Kinds of Breathing.** — The breathing that brings the

upper part of the chest into the greatest action, and lifts the clavicles or collar-bones excessively, is called "clavicular breathing." It is readily seen that the lungs in this kind of breathing can only be partially filled, as the lower part of the chest is still contracted.

When breathing is carried on by action of the ribs, it is then called "costal" or "chest breathing." This, like "clavicular breathing," does not admit of the lungs being fully distended.

That breathing which brings the diaphragm into action indicated by the external movement of the upper part of the abdomen outward, is called "diaphragmatic," "abdominal," or "deep breathing." This fills the lungs completely, and is evidently the normal breathing. Many physiologists have taught and still teach that women naturally use the chest breathing, while men and children naturally use the abdominal.

Dr. Martin, among the first ranks of scientific specialists, says: "In both cases the diaphragmatic breathing is the most important. Women are again warned of the danger and folly of tight lacing, which prevents natural breathing."\*

"Diaphragmatic" breathing with the "chest" breathing is known as "compound" breathing. This gives the greatest lung capacity, and at the same time makes possible the use of the muscles of expiration in the forced breathing of vocal effort. Very clearly, then, diaphragmatic or abdominal breathing, aside from its relation to health, is indispensably necessary to the speaker. Without it, he will "run out" of breath frequently, and find it impossible to project strong tone.

**Quantity of Air Breathed.**—The average number of inspirations of a person sitting quietly, and not knowing that his breathing is under observation, is found to be fifteen per minute. After every ordinary expiration, the lungs still retain

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\* Human Body.



about 200 cubic inches of air. At every breath 30 cubic inches (a little over a pint) additional are taken in. This surplus is again sent out in expiration. In each minute a man breathes 450 cubic inches of air. In twenty-four hours the quantity would be 648,000 cubic inches (22,320 quarts), weighing about 28.7 pounds.\*

**Changes in Breathed Air.** — Expired air is vitiated to the extent of more than four per cent. ; this, mixed with three times its volume of pure air, vitiates the whole to the extent of one per cent., and is no longer respirable for any length of time with safety. In order to have air to breathe fairly pure, every man should have for his own allowance a space of about 800 cubic feet, and at the very least this should be renewed at the rate of one cubic foot per minute. At least five times this supply of fresh air is necessary to keep free from odor the room inhabited by one adult.

**Ventilation.** — The necessity of thorough ventilation is very clearly seen by this exhibition : A board about four inches wide fixed under the lower sash, and the window shut down on it, will give ventilation if no other means are provided.

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\* "The capacity of the chest, and therefore of the lungs, varies much in different individuals, but in a man of medium height there remains in the lungs, after the most violent possible expiration, about 100 cubic inches of air, called the *residual air*. After an ordinary expiration there will be, in addition to this, about as much more *supplemental air*, the *residual* and *supplemental* together forming the *stationary air*, which remains in the chest during quiet breathing. In an ordinary inspiration 30 cubic inches of tidal air are taken in, and about the same amount is expelled in natural expiration. By a forced inspiration, about 98 cubic inches of *complemental air* can be added to the tidal air. After a forced inspiration, therefore, the chest will contain 228 cubic inches of air. The amount which can be taken in by the most violent possible inspiration, after the strongest possible expiration, that is, the supplemental, tidal, and complemental air together, is known as the *vital capacity*. For a healthy man 5 feet 8 inches high, it is about 225 cubic inches, and increases about nine cubic for each inch of height."

Fresh air comes in between the sashes, the current is directed upward, preventing a draught upon any one in the room.

**How to Breathe.** — Breath may be taken through the open mouth, or through the nostrils, the mouth being closed. Breathing to sustain nature's functions, to oxygenate blood and carry off waste matter, should be carried on through the nostrils. Premature decay, disease, no doubt, frequently are the penalty of habitual mouth breathing. George Catlin, the great traveller among the American Indians, has a very valuable book on this subject, entitled, "Shut your Mouth," showing the vital importance of nostril breathing, as related to hygiene. His statistics of comparative mortality in certain diseases make an interesting showing in favor of the nostril-breathing savage, compared with the mouth-breathing white man. He would have the legend, *Shut your Mouth*, written on every bedpost in the land.

In mouth breathing, (1) the moisture and liquid of the mouth is carried off, instead of being retained to cleanse the cavities by the processes of solution; (2) cold air is taken immediately upon the lungs, when it would have been warmed by traversing the nasal cavities, before reaching the delicate tissue of the bronchial tubes. The philosophy of holding a handkerchief over the mouth is, that it compels nostril breathing; (3) noxious particles are taken down into the throat, and easily assimilated, when they might have been arrested by the hairs of the nasal cavities and expelled.

**Forced Breathing.** — Breathing during the process of vocal effort, however, must be carried on largely through the mouth, as it can be done so much more quickly during the rapid movement of utterance. The speaker should keep the mouth shut when possible, and breathe through the nostrils.

**Development.** — The student's effort should be to secure

- (a.) The diaphragmatic breathing.
- (b.) Chest development.
- (c.) Lung expansion.
- (d.) Breath control.

**Practice.**—1. Diaphragmatic breathing should be not only under control, but established as a habit; for it gives greater lung capacity, strength to project the voice, and better breath control.

**Exercise 1.** Exhaust the lungs slowly, by an effort that flattens or “draws in” the walls of the abdomen, especially in front; now breathe in slowly, directing the air to the base of the lungs, pressing the walls of the abdomen out, and keeping the collar bone (upper part of the chest) from raising; follow by costal breathing.

As a practice, diaphragmatic breathing is facilitated by lying upon the back; also by keeping the fingers against the upper part of the abdomen (in front) during respiration; this cultivates consciousness in the locality; now inhale *against* the fingers and expel from *behind* them.

**Lung Expansion.**—Lung capacity can be increased by enlarging the chest capacity.

The late Dr. Guilmette showed us several photographs of himself taken at different periods of his life. The first, taken in his younger days, showed the shoulders bent forward, the chest flat, and the general appearances indicated a delicate man. The other photographs showed the process of development after he began practice until the time he stood before us, erect, with an astonishingly deep and broad chest. He could inhale three hundred and eighty cubic inches at one breath; his voice was immense.

**Exercise 2.** Primary attitude (weight on balls of feet); active chest (chest lifted and projected); hands open in front of face, backs from face; bring the arms back and down, with firm effort and closed fist; the face of the wrist will now be out and the forearm vertical.

**Exercise 3.** Inhale deep; hands on chest; elbows level with shoulders; now give the chest light percussive taps; this effort bounces the air into the distant air-cells.

**Exercise 4.** Erect, active chest; deep inhalation. Throw

the hand vigorously forward, horizontal and level with the shoulder, backs of hands up; feel the tension of the muscles on upper back and shoulderblades. Keeping the arms extended, turn the wrists up, clench the fists; while turning, bring the arm back and down; now the elbows are at the side, the fist level with the waist and thrown out. The muscles of lower chest and abdomen are developed by this latter movement.

*Exercise 5.* Knead the chest by putting the hands as far up under the armpits as possible and then squeezing the chest. This loosens the articulations at the sternum and vertebræ, allowing the ribs at the same time to elevate themselves more at a right angle, thus giving greater chest capacity.

*Exercise 6.* Distend the lungs with deep, full breath; hold breath. Upon the principle that heat expands, the air held in the lungs increases in bulk and distends the lungs, as the air in a bladder when warmed distends the bladder.

The heat of the body at the heart is about 110°. The air when taken in, only about 70° Fahrenheit; when expelled, 97° Fahrenheit, allowing great increase in bulk by expansion. We should begin the exercise by holding ten seconds and increasing gradually. Divers in the South Sea islands can hold their breath for three minutes.

*Exercise 7.* Prolonged breathing while running and walking. This exercise is said to have been much practised by Demosthenes.

**Breath Control.** — The importance of controlling the breath so that it shall be economically expended, and vocal effort made with as little friction and fatigue as possible, cannot be over-estimated.

Many speakers have the faulty habit of "running out of breath." This should never occur, even in the most impassioned discourse or utterance.

Another faulty habit to be overcome, is the most vicious

one of using only the top part of the lungs, with a rigid muscular exertion. Accompanying this use of the vocal apparatus is the high, narrow tone so disagreeable to the ear. The action in the use of the breath should begin at the diaphragmatic region. The power to propel the voice should come from the expiratory muscles.

Strength of voice and control of breath depend upon the development, contractibility, and elasticity of the muscles of respiration, especially upon the control and development of the expiratory muscles. The diaphragmatic and abdominal muscles contract, forming a solid floor at the base of the chest, that, piston-like, follows up the emptying of the lungs. This solidifies the vocal effort, and is very important.

*Exercise 8.* Diaphragmatic resistance.

(1.) Place the hands circling the region just below the floating ribs, thumbs toward the back. Now make a continuous muscular effort, without breathing, resisting the hands.

(2.) Place the hands in front, the fingers pressing on the region of the diaphragm; make muscular resistance.

(3.) Place the half-fist on the region midway; muscular resistance as above. Practise 1, 2, and 3 with continuous breathing, also with sudden breathing.

*Exercise 9.* Extend the hands as far over the head as possible, reaching with tips of fingers; now bend body forward, reaching to the floor with palms of hands; knees unbent; let hands fall; bend back; knees bent forward to preserve balance.

*Exercise 10.* Hands upon the hips for support, thumbs to back, bend body forward, and rotate clear around on the axis of the hip joints.

*Exercise 11.* Hands hanging; flex to right, to left, without stooping, but stretching while flexing.

*Exercise 12.* Inhale as slowly as possible; hold the breath (lungs distended) as long as possible; now exhale as slowly

as possible. Time this exercise and witness the increased ability. Avoid prolonging the exercise to discomfort.

Other exercises for breath control during vocal effort will be given farther along.

## CHAPTER IV.

## THE INSTRUMENT OF VOICE.

DURING expiration, the breath, forced through the chink between the approximated vocal bands, sets them in vibration. *Voice* is the sound caused by the vibration of these bands. All animals with a larynx are capable of voice.

The voice has been compared to all kinds of musical instruments. It is generally classed among the reed variety, but as it combines so many excellences that others do not possess, it cannot be described by being placed in any category of manufactured instruments.

**Physiology and Anatomy of the Vocal Apparatus.**

— The instrument of voice consists of

1. The lungs.
2. The muscles of respiration, especially the muscles of expiration: (*a*) the diaphragmatic muscle, (*b*) the abdominal and the internal intercostal.
3. The trachea.
4. The larynx, containing the vocal bands.
5. The pharynx, the mouth, and nasal cavities.

The *larynx* is a prominence on the front part of the throat, sometimes called "Adam's apple," and has a framework of nine cartilages, bound together by joints and membranes. Muscles attached move these cartilages in relation to one another.

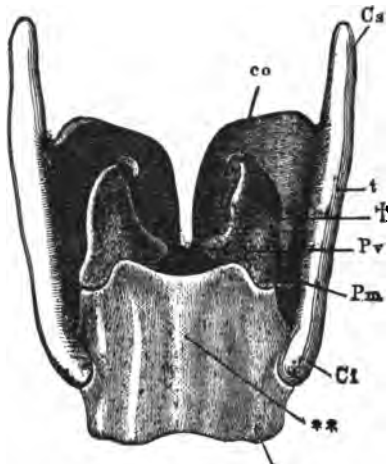
Quality of voice depends primarily upon the size of the larynx, or in other words, upon the length of the vocal cords.

Modification of the voice, as to pitch, depends upon (*a*) the

*approximation* and *separation* and (*b*) upon the *tension* of the vocal bands.

Control of the vocal column, of the stroke of the glottis (so called), and of vowel explosion depends upon the function of these bands.

#### THE FRAMEWORK OF THE LARYNX.



From "The Human Body," by Dr. Martin.

Fig.—The more important cartilages of the larynx from behind: *t*, thyroid; *Cs*, its superior, and *Ci*, its inferior, horn of the right side; \*\*, cricoid cartilage; † Arytenoid cartilage; *Pv*, the corner to which the posterior end of vocal cord is attached; *Pm*, corner on which the muscles which approximate or separate the vocal cords are inserted; *Co*, cartilage of Santorini.

The epiglottis is a cartilage that covers the entrance to the larynx during the act of swallowing.

The vocal bands (ordinarily called vocal cords) are ligaments, elastic, and of a whitish color, about three fourths of an inch long in adult males and about one half of an inch in females.



The most important muscles of the larynx are :—

The <i>posterior crico-arytenoidei</i> .	} Opening the vocal chink.

The <i>lateral crico-arytenoidei</i> and the <i>arytenoideus</i> , assisted by the <i>thyro-arytenoidei</i> .	} Closing the vocal chink.

#### GOVERNING THE PITCH OF THE VOICE.

The <i>crico-thyroides</i> assisted by the <i>posterior crico-arytenoidei</i> .	} Stretching the vocal ligaments.

The <i>thyro-arytenoidei</i> .	} Slackening the vocal ligaments.

#### MUSCLES OF THE LARYNX.

##### GOVERNING SIZE OF THE GLOTTIS.

NAME.	ATTACHMENT.	EFFECT.
The crico-arytenoidei posterior.	To back of cricoid cartilage and to arytenoid.	Pull back and down the muscular processes of the arytenoidei, which rotate and widen the glottis.
The lateral crico-arytenoidei.	To side of cricoid cartilage, inner surface; run up and back to muscular processes of aryt. cartilage.	Pull down and forward, the muscular processes of the arytenoidei rotate, the vocal processes go in and up, and narrow the glottis.

Both acting together neutralize the result ; the arytenoidei are pulled down and out, *off* the cricoid cartilage. This is the condition of the vocal cords in quiet breathing.

## TENSION OF THE VOCAL CORDS.

NAME OF MUSCLE.	ATTACHMENT.	EFFECT.
The crico-thyroidei, assisted by the posterior crico-arytenoidei.	Cricoid and thyroid, over cricoid and thyroid membrane, and are attached to the posterior crico-arytenoidei.	The thyroid cartilages, to which the front ends of the vocal cords are attached, are pulled down, stretching the vocal cords, if the arytenoid cartilages at the same time be kept from slipping forward by the muscles behind.
Thyro-arytenoidei.	The thyroid lies on each side of the elastic folds of the vocal cords. In front attached to thyroid, and behind to the arytenoid.	Pull the thyroid cartilage up, and thus relax the vocal cords.

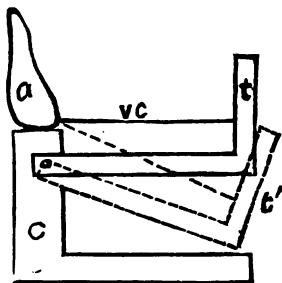
*t*, — Thyroid cartilage.

*c*, — Cricoid cartilage.

*v, c*, — Vocal cords (bands).

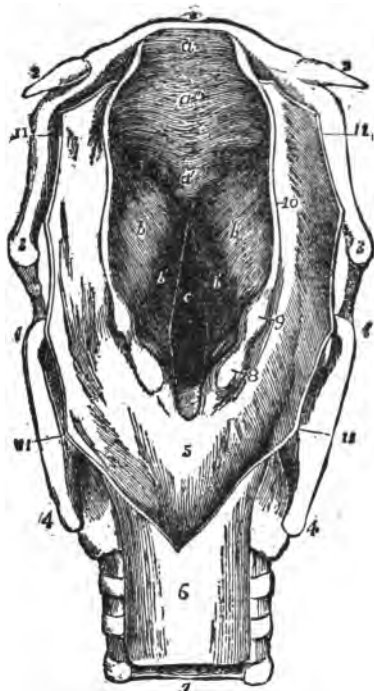
The crico-thyroid muscle, contracted, pulls *t* to *t'*, if the arytenoid cartilage be kept from slipping forward at the same time. The vocal bands are stretched.

The thyro-arytenoid muscle antagonizes the crico-thyroid, and brings the thyroid cartilage, if the latter be held firm, to its position at *t*, relaxing the vocal bands.



## THE MUSCLES OF THE LARYNX.

FROM "THE HUMAN BODY."



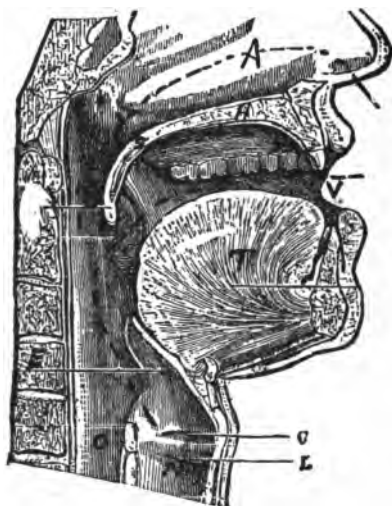
The larynx viewed from its pharyngeal opening. The back wall of the pharynx has been divided and its edges (11) turned back. 1. Body of hyoid; 2. Its small, and 3. Its great horns; 4. Upper and lower horns of thyroid cartilage; 5. Mucous membrane of front of pharynx, covering the back of the cricoid cartilage; 6. Upper end of gullet; 7. Windpipe, lying in front of the gullet; 8. Eminence caused by cartilage of Santorini, 9. Eminence caused by cartilage of Wrisberg, both lie in 10. The *aryteno-epiglottidean fold* of mucous membrane, surrounding the opening (*aditus laryngis*) from pharynx to larynx. *a*. Projecting tip of epiglottis; *c*. The glottis, the lines leading from the letter point to the free vibrating edges of the vocal cords. *b'*. The ventricles of the larynx; their upper edges, marking them off from the eminences *b*, are the false vocal cords.

## OPENING OF THE GLOTTIS.



A, image of the larynx in vocalization; B, image of the larynx in respiration; 3, 3, thyroid cartilage; 4, 4, epiglottis; 5, 5, vocal cords; 7, 7, ventricular bands.

During speech the movement of the larynx as a whole is frequently made up and down, varying the length of the vocal column, somewhat on the principle of the trombone.



## SECTION OF THE MOUTH AND THROAT.

T, the tongue; V, vocal passage; H, hard palate; S, soft palate; A, air passage; B, uvula; E, epiglottis; O, Oesophagus; N, trachea; C, vocal cord; L, larynx.

The larynx is attached to the hyoid (tongue) bone and, of course, is moved somewhat by the action of the tongue. It is also moved up and down by the extrinsic muscles of the larynx. It is lowest in position in "oo" and highest in "ee"; it goes down during inspiration, and also as the pitch of the voice goes down in the scale. It rises during expiration and in high pitch.

## CHAPTER V.

## VOCAL DEVELOPMENT.

WE have seen that the vocal function depends upon muscular action, and is under the control of the will. Practice then for the development of the voice is as feasible as practice for the development of the biceps, or for skill in fingering a musical instrument.

While the powers of the voice are improvable, development, of course, is subject to natural limitations. No speaker need lament that he has a poor voice; for if he is willing to do the drudgery of practice, he may have a passably good one. Those who have the best voices cannot afford to wait upon nature's gift. No singer attempts his profession till he has practised long upon the cultivation of his voice. Why should the speaker?

We quote from Legouve's "Art of Reading": —

"The organ of the voice is not merely an *organ*; it is really an *instrument*, just as much as a piano is an instrument. On leaving the hands of a skilful manufacturer, a piano is an instrument as complete and perfect as human skill can make it, and the sounds it gives forth are as harmonious and correct as artist hand can produce. But the little piano we receive from mother nature is very far from being in such a state of perfection. Some of its strings are wanting altogether; some of its sounds are quite discordant; some of its notes are absolutely false; so that by the time we come to be a voice-pianist, we have got to be not only a player, but also a manufacturer, a repairer, a tuner, — that is to say, we ourselves are obliged to complete, harmonize, equalize, adjust, and tune our instrument."

In discussing vocal culture, we will be obliged to include more than is put in the definition of voice previously given, for we must consider its qualities as modified by the chambers of the vocal passage.

**Breath Control.** — As voice is only possible during *forced* breathing, and as voice production depends so much upon breath control, we naturally consider this first.

We have already discussed respiration, giving the different ways of taking breath. Here again we insist upon the necessity of at once getting control of the deep or diaphragmatic breathing.

The inflated lungs should be strongly grasped, and the power to expend the breath be under the control of the speaker. Avoid collapsing suddenly, and thus wasting the breath; but establish the habit of noiselessly filling the lungs, and of keeping a full supply on hand. See chapter on respiration for technical practice.

**Attack.** — Too frequently the vocal cords are not closed as promptly and accurately as they should be, and we have the effect of “gliding,” instead of a definite stroke or explosion. This relaxed or uneducated action of the vocal cords, lacking control of the vocal column, has been compared to smoke lazily winding out of the top of a chimney instead of being controlled and directed, as a nozzle of a hose controls and directs the column of water.

Dr. Guilmette gave the class the syllable “ung” to be exploded on different pitches; make the stroke firm and clear. Practise: up, oo, oh, oh, ah, ah; his, him, homely, hospital; take any selection, pronouncing the words with vigor.

### Qualities of Voice.

**Strength.** — Strength of tone, as we have seen, results from amplitude of vibration, and this, in turn, depends upon the force of expiration out of well-filled lungs. Seeking for strength, many speakers “grasp” the throat. constrict the

muscles of the fauces and larynx, giving that unpleasant squeezed sensation, and irritating the throat. This vicious habit is a source of the disease called "clergyman's sore throat." The muscles of the throat should be relaxed, and the motor power gotten from the diaphragmatic and other muscles of expiration.

**Practice.** — Instead of working for *loudness*, think of solidity. Use the dynamic method of exploding the vowels ah, oo, o, in pronouncing words. Cultivate intensity.

**Resonance.** — In the discussion under the "Physical Basis of Voice," we have seen that bodies in vibration are re-enforced by other bodies of the same pitch and by upper partial tones. The chest, throat, head, and lining membrane of the entire vocal passage re-enforce the vibration of the vocal cords, giving the quality we call resonance. Again the ventricles between the true and false vocal cords, the pharynx, the mouth, and the nares form chambers of resonance that can be tuned to any pitch. This interesting fact was the subject of lengthy experiment by Helmholtz and others. In the late Boston University School of Oratory, the class had the pleasure of seeing Mr. Alex. Graham Bell demonstrate this fact by a skilful adjustment of the vocal cavities according to the principles of "visible speech," and then producing sound by tapping on the throat. He placed a lead-pencil across the larynx, altering the cavity of the mouth to suit, by changing the position of the tongue, then snapping the lead pencil with his finger, without vocal effort ran up and down the scale with apparent facility.

**Practice.** — Great care should be exercised to keep the vocal organs healthy. Congestion, condition of dryness, prevents the full development of the parts.

Practise the exercises for chest development, lung expansion, thoracic flexibility, as found in the chapter on "Respiration." Be careful to relax the throat muscles, as all rigidity of these muscles prevents resonance.



**Body.** — That quality of voice that may be described as body is the result of deep resonance, and includes the lower tones of the scale.

Practise exploding oo, ō, a; deep inhalation; round the lips, prolong these sounds, especially the “oo,” for this is the lowest tone in the scale. The effect upon the ear is the round, full quality. Take deep inhalation, speak : —

“Ye crags and peaks, I'm with you once again!  
I hold to you the hands you first beheld,  
To show they still are free. Methinks I hear  
A spirit in your echoes answer me,  
And bid your tenant welcome home again!”

Speak slowly in monotone, with prolonged effort and exhausting the lungs with the effort. The effect upon the ear is the full, diffusive quality. Practise, —

“O thou that rollest above,  
Round as the shield of my fathers,”

with relaxed throat muscles, round mouth, full lungs, diaphragmatic action, with something of bombast in tone; do not *force* the breath. Think of its resonating in the cavities. Let the mind be in a generous attitude. The effect upon the ear will be a deep, full resonance.

**Brilliancy** is the resonance of the upper part of the vocal passage, especially the head and face. This is accomplished largely by bringing the tone front. That vicious habit of ventriloquizing, and of allowing the tone to “focus” far back in the fauces, must be overcome.

It has been observed that in savage races the elements of speech are chiefly guttural. Brutes have only voice, and it is confined to the throat. As races advance in civilization, the front elements of speech predominate. Elements that should be formed in the front cavities, when permitted to fall back, sometimes indicate physical weakness, as in the case of sick people or invalids. Often it is a vicious habit, the result of

relaxing the muscles of respiration and allowing the voice to fall back. It is especially marked in some kinds of affectation, again in patronizing goody-goody talk.

**Practice.**—(a.) Prolong the “m” sound, lips lightly touching; imagine the tone front. (b.) Pronounce neatly the syllable “bim,” “Many men need more money,” “Most any further margin merits failure.” Be careful to hold all the syllables from falling back in the throat, especially the final syllable of each word; let the pronunciation be firm, but easy and clean-cut.

For face resonance, practise “n” (organs in “n” position), as “m” above is practised. Sound “nē,” “lē,” prolong. The vowel ā locates what we might call the middle resonance.

**Practice.**—Sound ā, prolong; “They may pay.”

One point of resonance does not necessarily exclude the other points; the brilliancy of head and face resonance does not exclude the fulness of throat and chest resonance. In the perfect voice they blend into a perfect whole. The listening ear would locate the perfect tone when sounded between the eyes.

Chant, or better, speak on monotone, carefully moulding and prolonging vowels, the tone formed front:—

Rise, like a cloud of incense from the earth !  
Thou kingly spirit, throned among the hills,  
Thou dread ambassador from earth to heaven,  
Great hierarch ! tell thou the silent sky,  
And tell the stars, and tell yon rising sun,  
Earth, with her thousand voices, praises God.

**Purity.**—By purity of voice, we understand freedom from those vicious qualities, the result of faulty use of the vocal organs. Faults, previously enumerated, might be classified here; but as they have been properly treated, we will name the following in this category:—

(1.) *Dental quality* results from keeping the teeth closed

and allowing the air to beat against them. The effect upon the ear is that dull and close sound.

**Practice.**—Prolong “m” (as before given); m + ā, glide from m to ā, then to a; m + ä, gliding from the first sound to the second. Open the mouth wide, and “think” the tone front.

Without vocal effort, practise letting the jaw fall freely, opening the mouth wide; and with vocal effort, practise “fah, lah, etc.,” uttering rapidly and letting the jaw fall easily and generously. In separating the jaws, be careful to avoid thrusting the lower jaw (chin) forward. A straight edge placed against the chin, lips, and beneath the nose will guide; in opening, the chin should fall away from the straight edge.

Practise reading, exaggerating the opening of the mouth.

This fault of keeping the teeth closed is very common, and should be constantly guarded against. Frequently it arises from a lazy way of articulating; but more frequently it is the force of habit, that vigor alone fails to relieve. In the pronunciation of “e,” the closest vowel, the teeth should show opening.

(2.) *Nasality* results from allowing the veil of the palate to hang down, closing the mouth aperture and permitting the air to strike against the veil or find its way into the nasal cavities. This fault is too common. Mr. Spurgeon, in addressing a class of young ministers, censured this vicious habit, telling them that physiologists were agreed that the nose was not an organ of speech, but that it was made to smell with. Only “m” and “n” naturally pass through the nose.

**Practice.**—“All call Paul.” Read any selection while affecting a gape; hold the nose with finger and thumb; make a strong effort to get the tone to pass through the *open* mouth aperture. Cultivate consciousness in the soft palate, and *feel* when it is up and when down. Listen for the dull thud in the voice, and prevent it, as directed above.

(3.) *Guttural* results from lifting the back of the tongue

against the walls of the pharynx, or of contracting the pharynx and bringing the pillars of the fauces too near together.

**Practice.** — Be quiet, composed, easy in vocal effort; relax the “squeezing” effort of the throat, and grasp by use of the abdominal muscles.

(4.) *Thickness* or *mouthful* quality results from lifting the dorsum of the tongue too high. It is sometimes called “sucking the tongue.”

Practise the proper use of the tongue as taught in articulation.

(5.) *Huskiness* results from (a) diseases, as cold or chronic disorder of the parts; (b) failure to approximate or make tense the vocal cords.

**Practice.** — Of course get rid of the disease under some skilled advice. Beware of the many nostrums to clear the throat.

Practise the exercises found under “attack.”

The clear, penetrating, yet sweet quality of tone, which we call pure tone, is seldom found to perfection; but of the poorest voices, ordinary perseverance will make good ones in this respect.

Practise reading in clear, pure tone : —

“Ye bells in the steeple, ring, ring out your changes,  
How many soever they be,  
And let the brown meadow lark’s note as he ranges,  
Come over, come over to me.”

**Pitch.** — By pitch we mean the place in the musical scale. The faults to be guarded against are as follows : —

(1.) Stiling the voice to the higher range of tones; intense mentality leads to this fault, as does also the effort to make one’s self heard by a large audience. In other cases it is a chronic fault.

(2.) Another fault is the opposite one of keeping the voice on a low pitch, ventriloquizing in dull monotony. This

fault frequently arises from intense subjectiveness ; again it is a habit.

**Practice.**— Mind and body should be in a free attitude, the middle pitch of voice should be found and used as the common point about which the voice is allowed to play. If the speaker uses the lower half of the vocal range, positive, long downward slides will be impossible ; on the other hand, if the upper half is used, the command of long upward slides is impossible.

By using the middle pitch, we have a range above and below that may be utilized. The whole range of voice is necessary to the production of vocal climax, to variety and character of expression, now calling for the thunder of the lower range, anon for the lightning of the upper. All thunder and no lightning is very monotonous ; all lightning is a terrible strain upon both speaker and audience.

**Flexibility** of voice is the ability to move from one pitch to another either concretely or discretely with ease and promptness.

**Variety in pitch** and in slide is indispensably necessary to effective expression. This depends (*a*) upon a clear appreciation of the thought behind the language, distinctly and consecutively appreciated ; (*b*) then upon a skilful use of the vocal apparatus, the proper adjustment of vocal cords, position of the larynx, and form of the pharyngeal and mouth cavities.

**Practice.**— Sing the scale promptly ; make the third, fifth, and eighth intervals, sung and spoken, slide up and down in speech on the musical intervals— over one step, two steps, etc. ; then swing the voice over the same intervals, beginning on a low pitch and swing over the higher, returning to the lower ; beginning on a higher and singing to a lower.

Pronounce the same word on a different pitch ; take several words, pronounce each on a different pitch.

*Pronounce* Kook-koo, repeat rapidly with prompt attack ("stroke of the glottis"). The finger placed on the larynx outside will reveal the alternate elevation and depression of this organ.

**Grace.**—By this we mean that smooth and gliding property noticeable in pleasant voices, which is the effect of *vowel quantity*. Some sounds that appear simple are really compounds. Take, for instance, the vowel "i." Uttered in the simple way we find these characteristics: it opens with some degree of abruptness, and gradually diminishes on the obscure sound of ē, ending in a delicate, vanishing point.

Dr. Rush was the first to note this quality. He gives the name of radical to the first part of the element, and vanishing movement to the second, and calls the whole movement a radical and vanishing tone. This property of voice shows its superiority over all other instruments.

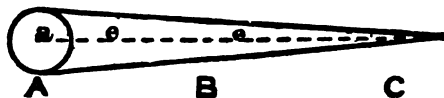
Dr. Barber says, "The full *manifestation* of the radical and vanishing in the management of the slides of long quantity, or in other words, the utterance of long syllables in reading and speaking, is in the highest degree captivating to the ear, and is what gives smoothness and delicacy to the tones of the voice." The voice, destitute of this vanishing property, sounds coarse, harsh, and heavy.

This perfection of syllabic quantity with vanishing movement is really a perfection of pronunciation. But as it so manifestly affects the quality of the voice, we have discussed it under this head. It is also intimately connected with inflection.

This property is noticeable on short syllables, though not so obvious. The necessity of mastering this property of voice is plain.

Practise the following elements: a (as in fall), ä (fär), ā (ale), i (isle), ō (pole), oo (pool), ē (eel), and the diphthongs ou (our) and oy (boy). The sudden opening of these vowels and their gradual vanishing is very noticeable if uttered deliberately.

Dr. Rush gives the subjoined diagram to furnish a more obvious view of the process.



A. The opening fulness; B. The quantity with diminishing volume;  
C. The vanishing point.

Practise also with the long quantity : orb, aid, all, save, old, home, praise, hail, the, isles, how, owls, go.

Unusual imperfections of voice resulting from congenital conformation, such as cleft palate, etc., hardly find appropriate place in this connection.

Additional practice : Be careful to observe the faults and excellences enumerated, and practise with attentive ear : —

“There’s a good time coming, boys,  
A good time coming;  
We may not live to see the day,  
But earth shall glisten in the ray  
Of the good time coming.  
Cannon balls may aid the truth,  
But thought’s a weapon stronger;  
We’ll win our battle by its aid, —  
Wait a little longer.”

Practise the following, giving especial attention to long quantity; utter smoothly on long monotone : —

“There stood — an unsold captive — in the mart — a gray-haired — and majestic — old man — chained — to a pillar. It was — almost night — the last seller — from his place — had gone — not a sound — was heard — but — of a dog — crunching — beneath the stall — a refuse bone — or — the dull echo — from the pavement rung — as the faint captive — changed — his weary feet.”

Chant the same.

Practise on any selection, regarding all the properties above.

## CHAPTER VI.

## ORTHOEPY.

*"Words are the sounds of the heart."* — Chinese Proverb.

AFTER voice, the next step naturally leads us to consider words and their alphabetical elements, out of which discourse is made.

**Pronunciation.** — The rhetorician will enjoin upon you to be careful to have purity of diction; then the elocutionist will tell you to conform to the accepted standards of pronunciation. No one who aims at perfection will be satisfied with a pronunciation because it is the one generally given. Any word about which he is in doubt ought to drive the student to some accepted standard. The printed standard is final authority. It is true the standard is based upon good usage and general consent of the educated for long periods of time; but many educated persons are negligent as to pronunciation. The student will have to exercise great caution and diligence to get the exact pronunciation of his mother tongue. Only the other day we heard a Boston doctor of divinity use a "microscope" several times, instead of the familiar old instrument, microscope. This was not the only mistake of the kind, nor is this doctor of divinity alone. Many of the most familiar words are often mispronounced by the best educated. "Göd" is frequently pronounced "Gaud"; consequently there is but little difference between godliness and gaudiness. The letter "r" is a very much neglected letter, among Americans especially. Mr. Spurgeon, in his address to students, said: "Abhor the practice of some men who will not bring out the letter 'r.' Such a habit is wewy wuinous and widiculous, wewy



wetched and weprehensible." Such men make "Laud" out of "Lord," "häs" out of "horse," etc., if they do no worse. In the Southern States the final "r" sound is converted into a vowel sound, as in "moah" for "more," "doah" for "door." This letter, so frequently slighted, at other times is made to do service where it is wretchedly out of place, as when the "r" sound is added to a final syllable ending in a vowel. This fault is common to New York and the New England States. Here "law" frequently becomes "lawr"; "formula," "formular," etc.

A more common barbarism of New England is the change of long "u," the richest vowel of the English language, to "ōō," as in "institoot" for "institute," "noose" for "news," "dooty" for "duty." Ä is apt to be given as ä (aünt) in the Middle and Southern States, and a (aunt) in New England. In New York or New England ō becomes ŭ — "stun" for "stone," etc. Localisms, learned in boyhood, cling to the most scholarly, unless special pains be taken to correct them. I have heard a college president in New England speaking of "idears," when he meant "ideas."

**Proper Names.** — One may not be expected to know the pronunciation of every modern name; but mispronunciation of historic names is an indication of ignorance or extreme carelessness. I have heard "Goethe" pronounced "Go-eth," "Æschines" pronounced "Æs-chi'-nes," and by a minister, "Onesiphorus" transmuted into "O-nes-i-pho'-rus."

Dean Alford ("Queen's English") says: "I cannot abstain from saying a few words on the mispronunciation of Scripture names by our clergy. This, let me remind them, is inexcusable." He records the minister of a fashionable London church introducing "Epen-ē-tus" and "Pa-tro'bus" to the audience; and another clergyman reading, "Tro-phi'-mus have I left at Mil'-ē-tum sick."

**Syllabication.** — A syllable is the shortest appreciable portion of pronunciation, and strikes the ear as a single impulse.

It, however, consists of one or more elementary sounds. "Ah" consists of but one element, while "strands" consists of seven. The simple syllable "m-a-n" has three elements. The organs of the voice must be placed in position for each of them, and the rapidity with which this is done prevents any appreciable silence between the respective elements, and so the three come to the ear as one sound.

Languages differ as to how many consonants shall combine with the vowel element to form a syllable. The Hawaiian admits of only the simplest kind of combination, — a single preceding consonant. The English stands nearly at the other end of the scale, allowing as many as three preceding and four succeeding consonants, aggregating sometimes seven articulates, as in "s-p-l-i-n-t-st." The method of syllabication, in more refined languages at least, seems to be one of economy, progressing from the less open to the more open position of the mouth aperture, as "s-t-a-y," or the reverse, "a-s-k." These two ways may be combined, as in "s-t-r-a-n-d." We cannot make zigzags in syllables. T-r-s-n-d-a is an impossibility as one syllable, though containing only the same number of elements as "strand."

Faults or excellencies of pronunciation depend upon faulty or excellent action of the organs in elementary enunciation. That the organs must assume six or eight different and definite positions in the pronunciation of words of average length, indicates how extremely lively these organs must be, else they will trip and stumble over each other, preventing distinctness and good vowel quality. But facts quite wonderful are possible in pronunciation. Mr. Moody, the revivalist, is said to have spoken two hundred and twenty words in a minute.

Syllabication also includes accent. The syllable to be accented must also be determined by the acknowledged standards.

**Alphabetic.** — The simplest division of elementary sounds is into vowels and consonants, based upon organic action, as follows: —

*Vowels* result from definite fixed position of the organs of speech; they are non-obstructive and syllabic. That is, they do not obstruct the breath or voice, and are the norm of syllables.

*Consonants* result from definite fixed positions of the organs of speech. They are obstructive and non-syllabic. According to Prof. Bell, there are seventeen vowel and twenty-six consonant elements in the English language.

**Vowel Analysis.**—Vowels classified so as to indicate the part of the tongue most actively concerned in their moulding:—

BACK.	TOP.	FRONT.
ōō as in pōol.	ā as in āsk.	ēē as in fēel.
u “ “ pull.	û “ “ ūrn.	ī “ “ ill.
ū “ “ ūp.		ā “ “ āle.
ō “ “ pōle.		ě “ “ mět.
ä “ “ fär.		ă “ “ăt.
ī “ “ isle.		
au “ “ Paul.		
ö “ “ ön.		
ow “ “ owl.		
oi “ “ oil.		

Proceeding from the top of the column down, you pass successively from the more elevated to the less elevated position of the tongue. The same vowel sound is not uniformly represented by the same character; “oo” as in pool is represented by u (rude), o (do), etc., etc.

The sound of each of the above vowels should be familiar to the student; he should learn to distinguish them early by the ear, and give them promptly in pronunciation by whatever character represented. The organs in moulding these vowels must be definitely fixed, as the character of the vowel depends upon the shape of the mouth cavity. An approximation will only give an approximate vowel. The student should not let the character confuse him as to the sound he is to give; ei (veil) has the same sound as a (āle).

**Imperfect Vowel Moulding.**—Some vowels are more easily moulded than others: consequently, in careless and

lazy pronunciation, the organs are adjusted to the easiest position. Habitual faulty pronunciation of certain vowels sometimes interferes with the proper adjustment for other vowels. Slovenly speakers give *pŭtatŭh*, for potato; *stŭn*, for stone; *indŭvisŭbility*, for indivisibility; *clŭck*, for clock, etc.

1. The most common fault and the one to be guarded against, is the tendency to make *long vowels short*. The shortening of vowel quantity in pronunciation gives the disagreeable quality of voice previously considered.

2. As unaccented vowels are unmarked in the dictionaries, it is sometimes difficult to give the quantity of the obscure vowels. Prof. Monroe gave the following rules to aid in this case:—

1. "A, i, y, ending an unaccented syllable is generally short obscure, as in the words, *a-bound*, *capable*, *direct*, *py-rŭtes*.

*Exception.*—These vowels are long when they directly precede an accented vowel, as in *a-ĕ-ri-al*, *dĭ-ameter*, *hy-ĕ-na*.

2. E, o, or u, ending an unaccented syllable, is generally long obscure, as in *e-vent*, *mō-lest*, *cu-taneous*.

3. In cases where the preceding rules will not apply, place the accent on the doubtful syllable to determine its sound; thus change *lag'-gard* to *laggard'*, and it will readily be perceived that the sound in the last syllable is that of *ä*.

The article *a* has always the sound of *ă* (at), obscure, approaching short vowel *ŭ* (up).

The article *the* is pronounced *thĭ* before a vowel, and *thŭ* (vowel very obscure) before a consonant.

**Practice.**—1. Exercise *care and energy* in conversational pronunciation.

2. *ä*, *ōō*, *ĕĕ*, may be regarded as key vowels as to the position of the tongue, lips, and vocal cords.

In *ä* the lower jaw drops to its widest extent, the upper lip is lifted and arched, showing the upper front teeth, the aperture suggesting an equal-sided triangle, whose base is

the lower lip, tongue flat and hollow. This position should be mastered.

In ē the mouth should be extended as far as possible sideways, showing the tips of the teeth.

In "oo" contract and round the lips.

1. *Practise* uttering these vowels in rapid succession, *continuously*, ē-äh-oo; äh-ē-oo; oo-äh-ē, etc.

2. Arrange a, e, i, o, u in every conceivable order, and utter them as above, and then deliberately.

3. To liberate the jaw, utter rapidly and continuously, fäh, läh, etc.

**Consonants.** — Consonants, unlike vowels, obstruct the vocal passage by the tongue articulating with the upper teeth, the palate, or by the articulation of the lips, and lip and teeth. Some are given with only breath, others with voice. Care should be taken to permit only the nasals to pass through the nasal cavities.

WITH BREATH ONLY.	WITH VOICE.	NASALS.
P —	B —	M —
Wh — (why)	W —	N —
F —	V —	Ng — (sing)
Th — (thin)	Dh — (this)	
S —	Z — (zone)	
T —	D —	
Sh — (shed)	R — (roll)	
H —	Zh — (azure)	
K —	Y —	
Rh —	G —	
Yh —	R. — (oar)	
	L —	

**Articulation.** — The value of distinct articulation is of prime importance; for it enables the speaker to make his words, at least, understood. This excellence hides a multitude of oratorical sins.

Mr. A. M. Bell heard Rev. Mr. Spurgeon address an assembly of twenty-five thousand people in Agricultural Hall, London. The speaker was easily heard and understood by

all, and this with only usual exertion. Mr. Bell attributed this success to the speaker's accurate and vigorous enunciation. In articulation each word should be cleanly carved and plainly stamped, as the gold piece from the coiner.

Some of the faults of articulation are as follows: *Thickness*, using the middle instead of top of tongue. Sometimes this is a congenital defect, and the surgeon's knife must be sought to "snip the frænum."

*Burring*, caused by approximating the back of the tongue to the walls of the pharynx.

*Lisping*, giving "th" for the "s" sound. To correct, place tip of the tongue about three quarters of an inch back of the upper teeth in uttering "s."

*Stuttering and stammering* are most serious impediments. The sufferer should seek skilled advice. One or two helpful points are enumerated: first establish deep and regular breathing during vocal effort, hold the head firm, read and speak lazily.

The common faults that beset the greatest number of speakers are the following:—

*Drawling*, a habit of making vocal effort while waiting for another thought or word. This class of speakers in extreme cases, hang-ugh on-ugh the-ugh word.

**Lack of Prompt and Definite Action of the Organs.**—*Dental quality*, resulting from keeping the teeth too firmly closed. This is a very common fault and one that must be constantly guarded against, especially as it is apt to be accompanied by a rigid condition of the muscles of the throat. Many speakers do not show the least space between the teeth in uttering the less open vowels. In "e," the closest vowel, there should be space enough between the teeth to admit a thick paper-cutter.

**Sluggish, Unruly Tongue.**—This fault requires energy in the articulation and use of the tip of the tongue.

To secure good *vowel moulding* and *articulation*, the student should direct his efforts mainly to the following points :—

1. *To bring the tone forward as treated of before.*

2. *Free and generous opening* of the lips and separation of teeth.

3. *Perfect control of the tongue*, especially the ability to keep the tongue flat in the mouth at will. The vowel “ä<sup>h</sup>,” may be selected as a practice vowel. While uttering it the tongue should be troughed, the tip touching the lower teeth. This gives an unobstructed passage for vocal emission. The top of the tongue has a constant tendency to arch up, obstructing the passage and producing a squeezed quality of voice.

1. *Practice before the mirror.*

(a.) Open the mouth, depress the tongue, lift the veil of the palate, till the uvula quite disappears. The gaping effort will usually effect this.

(b.) Hold the mouth open, thrust the tongue far out, suddenly draw it in as far as possible.

(c.) Holding the mouth open, with tip of the tongue reach back to the soft palate as far as possible.

2. *Practice for articulation.* As the defects of articulation are elementary, correction should be applied to the elements.

Learn the position for the consonants, then vigorously articulate them.

3. *Practice for lip mobility.* Gently closing the lips with teeth slightly separated, distend the mouth laterally as in smiling. Now without separating the lips, suddenly shoot them out to the “ōō” position. Immovable lips and *flat* mouth are very common faults, and should receive the special care of the student.

4. *Practise* repeating continuously do do, etc., to to, etc.; this exercise liberates the tongue, also lo and fa, la, si, do.

5. *Practise* speaking with exaggerated movement of the tongue and lips, as though speaking to deaf mutes.

6. *Practise* difficult combinations : ip, it, ik, if, ith, iss, ish,

im, in, ing, it, id, ig, in, ith, iz, izh, ith, iss, ith, ish, iss, ith, iss, ish, ish, iss, ish, ith, ith, iss, ith, ith, ish, ith, iss, ish, iss, ish, ith, izh, il, in, il, ing, in, ill, in, ing, ing, il, ing, in, ill, in, ing, il, ing, in, in, il, ing, in, il, ing, in, ing, il, ing, in, il, ib, it, id, im, in, ir, ir, ib, ir, ir, pa, ta, fa, tha, sha, ma, na, ga, ha, ka, po, to, fo, tho, sho, mo, no, go, ho, ko, j ä, etc.

Pronounce the following with particular reference to the final element, but be careful not to prolong the final sound unnaturally: pip, tip, pip, pit, tit, pik, kik, tik, thith, tath, shooth, sus, shis, släs, shish, bib, gab, did, gid, gog, dog, bog, pif, tath, bit, mir, pop, rim, thid, lil, rol, ral, rin, lin, pan, ram, lim, sim, rim, ing, ling, ming.

**Table of Consonant Sounds.** — Prob'd'st, trou-*bled*, troubl'd'st, rob-b'st, candle, handl'd, fondlest, blac-kens, think'st, fall'st, elves, whelm, whelmed, help'st, filth'd, heaths, entombed, ranged, think'st, flinched, songs, arcs, hook'd, sna-r'l'd'st, hoop'd, fear'st, hurt'st, search'st, hearths, wreathed, rhythm, battles, settl'd'st, liv'st, muzzle, imprison'd, imprison'd'st.

Repeat the following quickly and with firm accentuation: act, acts, beef-broth, chaise, cloud-capt, eighths, faith, fifths, judged, knitting, literally, literary, literarily, linen, mimic, needle, popped, plural, quacked, quiet, railroad, raillery, rennet, saith, sash, sixths, soothe, Scotch, sloth, statistics, twelfths, vivify, vivication, wife, whiff, whip. Farewell in well-fare. Fine white wine vinegar with veal. May we vie. Bring a bit of buttered bran bread. Some pranks Franks play in the tank. A bad big dog. Keep the tippet ticket. Geese cackle, cattle low, crows caw, cocks crow. A knapsack strap. Take tape and tie the cape. Come and cut the tongue, cook. Fanny flattered foppish Fred. Giddy Kitty's tawdry gewgaws. Kate's ten cents. Six thick thistle sticks. Let reason rule your life. A lucent rubicund rotary luminary. Don't run along the wrong labyrinth. Lucy likes light literature.



1. 'T was a wild, mad kind of a night, as black as the bottomless pit,  
The wind was howling away like a Bedlamite in a fit,  
Tearing the ash boughs off, and mowing the poplars down,  
In the meadows beyond the old flour-mill where you turn to go off to  
the town.
2. Nothing could stop old Lightning Bess but the broad breast of the  
sea.
3. Lovely art thou, O Peace, and lovely are thy children, and lovely  
are thy footsteps in the green valleys.
4. To an American visiting Europe, the long voyage he has to make  
is an excellent preparative. From the moment you lose sight of the  
land you have left, all is vacancy, until you step on the opposite shore  
and are launched at once into the novelties and bustle of another world.

## VOCAL EXPRESSION.

### CHAPTER VII.

#### LANGUAGE.

**Language** in its broadest function reveals not only that which man designs to express, but infinitely more. It expresses not only what the man creates in his mind, but really what he *is* also.

The orator's office, perhaps, is to express only what he thinks and feels; but as what a man does is inseparable from what he *is*, it may be profitable to look briefly at language in the broadest light. But first, the intentional language of the orator does not consist merely of the literal or spoken form. "It was not *what* he said, but it was the *way* he said it," is a comment frequently heard upon another's utterance. The most scathing invective may be couched in language of complimentary form. Irony gets its meaning and sting from the tone in which it is spoken, while the words pretend to praise.

Delsarte classified these different agents and methods of expression as "nine languages."

First, the *language of forms*. The nature and habits of the snake or eagle may be determined by its form.

Man's place in the order of beings is also indicated by the form of his body. The hand especially indicates his superiority. The form is more or less modified by the inner life.

Second, *Attitudes*. All emotions strong enough to pronounce themselves, find expression in appropriate attitude, or significant change of form and position in relation to others.

Third, *Automatic movements*. These are unconscious escapes of character, unpurposed movements, as trembling, nodding, liting of the lips, etc.

Fourth, *Gesture*. This is nature's language, a valuable handmaid to articulate speech.

Fifth, *Facial expression*. "The eye is the window of the soul." I think it is equally as true, and fully as trite, that the face is the mirror of the soul. The animated face is an open book of the soul's contents.

Sixth, *Inarticulate noises*. "All organic or emotional states seeking uncontrolled expression, reveal themselves in crude noises," as the whistle, hiss, cough, sob, groan, etc.

Seventh, *Inflected tones*. "The quality, pitch, cadence of voice, reveal the range of emotion in kind and degree." The "yell of rage," the "wail of sorrow," the "monotone of sublimity," etc., are found under this head.

Eighth, *Articulate language*. Articulate language is the medium of the intellect.

Ninth, *Deeds*. This is a very solid manifestation of self. So the proverb comes that "actions speak louder than words."

We will study at greater length the second, fourth, fifth, sixth, seventh, and eighth of these languages.

**Articulate and Inflected Language.**—Words reveal the intellectual state. So we have the incisive and compact utterance of the clear thinker, in contrast to the intellectual status of the wordy speaker, bankrupt in thought.

Voice reveals the sensitive state. None fail to appreciate the "clear, honest voice of health and refinement, the mincing fop, the muddy vocality of vice."

Inflections reveal the moral state. The positive inflection of the man of conviction, the circumflex of a double dealer, the mechanical and nasal whine of the hypocrite, are interpreted by all, if all are not able to analyze the mechanics of the language used.

**Articulate Language.** — The first effort of every speaker should be to make himself understood.

**Emphasis.** — The intelligibility of articulate language depends upon emphasis. Words are made emphatic by giving them prominence, compelling them to stand out in the sentence. This is accomplished by pausing before or after a word, by the quality of the voice used, but most usually by an increased force ("stress") of voice on the accented syllable *on a higher pitch*. The word to be emphasized is the one that conveys the meaning intended. Any sentence may convey as many meanings or shades of meaning as it has words. *Do you study elocution?* Really, I *do not*. *Do you study elocution?* No, but my *brother* does. *Do you study elocution?* No, I *ignore* it as beneath my dignity. *Do you study elocution?* No, I prefer *theology*.

The author must have clearly in his mind what he does mean, and then command the emphasis to express it. Reporters are not always to blame for misunderstanding the speaker; speakers and readers are frequently slovenly in using emphasis. In deliberative assemblies, I have heard speakers interrupted, and questioned as to their meaning. With the same sentence, but correctly emphasized, the speaker re-states himself, and the audience is no longer in doubt.

Usually the word that expresses the most, when separated from the rest of the sentence, is the one that reveals the thought.

"From the workshop of the Golden Key, there issued forth a *tinkling* sound, so merry and good-humored, that it suggested the idea of some one working *blithely*, and made quite pleasant *music*."

In reading this sentence, the majority of persons will emphasize "sound," but tinkling expresses not only sound, but tells the character of the sound, and should therefore be emphasized. "Tinkling," "blithely," and "music," given

with proper inflection and action, will express more than any other words of the sentence.

**New idea.** In a succession of ideas, the new one is to be emphasized according to the principle above.

“‘Tink, tink!’ clear as a silver *bell*, and audible at every pause of the street’s *harsher* noises, as though it said, ‘I don’t care!’” To emphasize “noises,” would be to emphasize the old idea included in “tinkling.” The idea is to contrast the clear *bell* sound with the *harsh* sounds of the street.

**Antithesis.** Antithetic emphasis is placed really according to the principle of the new idea.

**Faults.**—1. Emphasizing too many words. Where all are generals, there are no privates. Emphasizing every word is equal to emphasizing none.

2. Emphasizing words at regular intervals without regard to sense.

3. Placing the emphasis on unaccented syllables.

4. Emphasizing small or unimportant words.

5. Emphasizing words at random, without clearly discerning the thought.

**Practice.**—1. Get command over the power to place the emphasis on any word at will.

2. Analyze what you are to read, for the most important word; (*a*) by separating the words of the sentence, (*b*) by placing the emphasis on different words in succession.

3. Clearly think your thought, then utter the words that convey your meaning with due emphasis.

**The Language of Inflected Tones.**—While words reveal thought, inflection shows how that thought affects the speaker. It is the language of emotion. A perfect man would have no difficulty in perfectly expressing himself. Children are generally less trammelled than men, to express themselves thoroughly and accurately through the inflections.

We understand inflection to be the slide of the voice from one pitch to another.

"*Pitch* is the place of the sound in the musical scale."

*Concrete pitch* is that movement of sound from a lower to a higher, or from a higher to a lower pitch, without any break; it is accomplished by one impulse of sound.

*Discrete pitch* is that of two or more sounds separated from each other. If the finger is slid down the string of the violin while the bow is drawn across, we have a sound continuing from one pitch to another, without any break whatever; this is a *concrete* pitch, for the pitches *grow* together. Now if the performer change his finger to give a distinct pitch with an interval between, we have a *discrete* pitch, for one pitch is *distinguished* from another.

In slides we use concrete pitch. "High," "low," and "middle" pitch refer to the part of the vocal scale.

In a succession of two tones, if the second begins a tone above the beginning of the first, it is called a discrete rising second; if it falls below, it is called a discrete falling second.

According to the interval made, we have a discrete rising second, third, fifth, octave, etc., if the voice ascends in the scale; or falling second, third, etc., etc., if it falls in the scale. The voice may rise or fall two or more tones, making discrete intervals of only a tone, thus touching every tone in ascending or descending. A succession of tones on the same pitch is a *monotone*. A *phrase of melody* is an alternating set of rising or falling tones.

**Rising Slides.\*** — *The semitone.* Let a plaintive or mournful expression be given to the following sentence, and it will exhibit the rising semitone on the "I," and the falling semitone on "boy": "I will be a good boy," answering the question, "Who will be a good boy?"

*Rising slide of a second.* Let the following sentence be deliberately and clearly uttered, and the "I" will exhibit the

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\* For the examples on the slides of the voice, the author is indebted to Dr. Barber's "Grammar of Elocution."

rising slide of a second : "As soon as I arrived, he conducted me into the house." It is the suspensive slide.

*Rising slide of a third.* Let the following question be asked in a natural way, expecting the answer "Yes" or "No" : "Did he say it was I that did it?" This will illustrate the rising slide of a third.

*Rising slide of a fifth.* Let the same question be asked with emphasis and emotion : "Did you say it was I?" This exhibits the intense slide of the fifth.

*Rising slide of an octave.* Let the emphasis be still stronger and the question more piercing, expressive of excessive surprise, and it will exhibit the more intense rising slide of the octave : "Did you say it was I"? Children and women often ask questions with this intense and piercing slide.

**Falling Slides.** — *Falling slide of a second.* Let the following sentence be uttered in a natural, easy way, without emphasis on the "I," supposing Mr. I and the speaker to be on equal terms : "Good evening, Mr. I."

*Falling slide of a third.* Let the same sentence be uttered, putting "I" in antithesis to *you* : "Good evening, Mr. I."

*Falling slide of a fifth.* Let the same be uttered with strong emphasis on "I," to express a considerable degree of positiveness, and an intense downward slide of a fifth will be exhibited : "He said it was I" (not you).

*Falling slide of an octave.* Now let the highest degree of dictatorial positiveness and energy be given to the "I," and it may reach the downward octave : "He said it was I."

**Circumflex Slides.** — The voice may not only ascend, but also descend, upon the same syllable. This movement of the voice upon a syllable is called a circumflex.

"If the rise and fall of the voice on a syllable are through the same interval, it is called an *equal* wave; if it is not the same, it is an *unequal* wave." If the radical or first part rises, it is called a falling circumflex; if it falls, a rising circumflex; if it rises and falls and rises again, it is a rising double cir

cumflex; if it falls and rises and falls again, it is a falling double circumflex.

The circumflex is a second, third, fifth, or octave, according to the interval it passes through.

*Examples illustrative of the circumflex slides.* "Hail! holy Light." If the word "hail" is uttered with extended quantity, with a perceptible downward ending, and with that emphasis only which arises from its prolongation, it will show the falling circumflex of a second.

"High on a throne of royal state." If this sentence is uttered with long quantity, it will show the rising circumflex of the second on the syllables "high," "throne," "roy."

"'I said he was *my* friend.' If this sentence be deliberately uttered with very long quantity upon the 'my,' or an exclusive emphasis, implying that the person spoken of was not *your* friend," that word will show the falling circumflex of the third. If the answer "*Your* friend" is made interrogatory, and the word "*your*" is uttered with very long quantity, with a slight degree of surprise, it will show the rising circumflex of the third. "If the sentence is reiterated, 'I said he was *my* friend,' with a strong positive emphasis on '*my*,' together with a very long quantity," the falling circumflex of the *fifth* will be heard.

By increasing the emphasis of surprise, and making the interrogation more piercing, together with extended quantity upon the word "your" in the sentence "Your friend," accompanied with the former example, the rising circumflex of the fifth is heard.

"'I said he was *my* friend.' If the word '*my*' is uttered with a strongly taunting, and at the same time positive expression, that word will show *rising unequal* circumflex. If the word 'your' in the sentence 'Your friend,' is colored strongly with scorn and interrogation, it may be made to show the *falling unequal* wave."

If suspensive quantity with a plaintive expression is put



upon the words "poor" and "old" in the following sentence, they will show the falling circumflex of the *semitone*. "Pity the sorrows of a poor old man." The word "man" may be made to display the rising circumflex of the semitone, by making it plaintive, with long quantity, and causing the voice to fall upon the second part of the wave.

**Principles of Inflection.** — I. The rising slide is prospective.

While the emotions are going on and out to their goal, the rising inflection is used.

II. Rising tones appeal : —

1. To bespeak attention to something that follows, as completing a statement.

2. For solution of doubt.

3. For the expression of the hearer's will, as in response to a proposition.

4. To question the possibilities of an assertion, as in surprise.

III. The falling slide is retrospective.

When the emotions have reached their goal they rest ; the falling slide is used.

Falling tones assert : —

1. To express completion of statement.

2. To express conviction.

3. To express the speaker's will, as in command.

4. To express impossibility of denial. Rising tones are deferential. Falling tones are peremptory.

IV. *The circumflexes* are compound in their meaning, partaking of the character of the rising and falling or of the falling and rising tone ; these, then, are querulous-assertive or assertive-querulous.

Circumflexes partaking of the nature both of the rising and falling slide are used, —

1. When the emotions are unsettled, as in mental perplexity.

2. In double meanings, as in sarcasm, scorn, etc.  
 3. In conscious insincerity, as when a man of trade recommends for purchase some article with concealed defect. His conscience and will opposing each other, puts the circumflex in the voice.

4. In wheedling and flattery; there is insincerity, too, in this.

5. In compliment, as when you wish to praise a boy for some not very important but commendable deed; or when you wish to make people feel comfortable.

V. *Monotone*. Monotone is reflective. It expresses the moral states; it suggests grandeur, awfulness, sublimity; it is the tone man should use in addressing the Deity.

VI. *Semitone*. Semitone is used in grief, sorrow, etc.

**Faults.** — 1. *Habitual rising slides*. These keep the audience in continual suspense; they find no rest. We have heard ministers who closed positively constructed sentences with the upward slide, in the majority of cases.

2. *Habitual downward slides*. These are tiresome; for the listening mind instinctively rests at the downward slide, when lo! it must up and on, for the thought is not completed. Such delivery is humdrum and tiresome in the extreme.

3. *Habitual circumflex*. This inflection lacks force and dignity.

4. The recurring cadence given in regular succession, producing what is called "sing-song."

5. Placing the inflection on the unaccented syllable.

6. Beginning the rising inflection too high, the falling, too low.

**Practice.** — 1. Use the exercises as given under "Flexibility," in Chapter V.

2. Think the thought, let the emotion grow out of it, but feel genuinely the truth of what you have to read or speak.

3. Train the ear to detect the various slides.

4. Be able to give the slides at will.

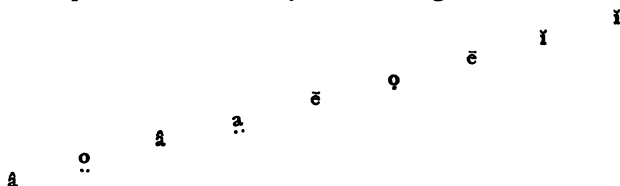
5. Guard against the faults enumerated above.
6. Practise the rising and then the falling slides of the second, third, fifth, and octave upon the following elements, taking care to educate the ear to distinguish the effect :—

â	â	o	ō
ä	ö	ï	ē

7. Make the circumflexes on these.
8. Sing these intervals.
9. Try to express the emotion of the piece, using only the vowels of the accented syllables, as :—

â o â a ē o ē i i  
 "That you have wronged me doth appear in this."

The pitch here constantly becomes higher.



*Falling Inflection :—*

1. To àrms! To àrms! Ye bràve!  
 The avenging sword unshèathe!  
 March òn, march òn, all hearts resòlved  
 On victòry or deàth.
2. Hènce! hòme, you idle creatures, get you hòme!  
 You blòcks, you stònes, you wòrse than senseless things,  
 Begòne!  
 Run to your hòuses, fall upon your kneès,  
 Pray to the gods to intermit the plàgue,  
 That needs must light on this ingràtitude.
- 3 Come to the house of pràyer,  
 O thou afflicted, còme!  
 The God of peàce shall meet thee there,  
 He makes that house his homè.

*Rising Inflection.* 1. Cicero's accusation of Verres:—

Is it come to this? Shall an inferior magistrate, a governor, who holds his whole power of the Roman people, in a Roman province, within sight of Italy, bind, scourge, torture with fire and red-hot plates of iron, and at last put to the infamous death of the cross, a Roman citizen?

2. Must I budgé, must I observe you?
- Must I stand and crouch under your testy humor?

*Rising and Falling:*—

1. Tread softly, bow the head,  
In reverent silence, bow;  
No passing bell doth toll,  
Yet an immortal soul  
Is passing now.

2. Stand! The ground's your own, my braves!  
Will you give it up to slaves?  
Do you look for greener graves?  
Hope you mercy still?

3. Can honor set a lég? Nò! Or an arm? Nò! Or take away the grief of a wound? Nò! Honor hath no skill in surgery then? Nò! What is honor? A word. What is that word, honor? Air. Who hath it? He that died on Wednesday. Doth he feel it? Nò! Doth he hear it? Nò! Is it insensible, then? Yès, to the dead. But will it not live with the living? Nò! Why? Detraction will not suffer it.

*Minor Rising Inflection:*—

1. Oh! pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers.
2. Give me three grains of corn, mother,  
Only three grains of corn.

*Minor Falling Inflection:*—

1. O my son Absalom! my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!
2. O I have lost you all,  
Parents, and home, and friends.

*Circumflex Inflections : —*

1. Whāt, sir! féed a child's bōdy, and let his sōul go hungry! pamper his limbs, and stārve his fāculties?

2. What should I sày to you? Should I not say,  
Hath a dōg mōney? Is it possible  
A cūr can lend three thousand dūcats?

3. There was in our town, a certain Tom-ne'er-do-well, an hōnest fellow, who was brought to rùin by readily crediting that "cāre will kill a cat." Poor fēllow! he never considered that he was not a cāt; and accordingly, he made it a point not to care for ànything. He did not care for his father's dispłeasure, and he was disinhèrited. He did not care for mōney, and he was always distrèssed. And lastly, he did not care for himsēlf, and he died in the wòrkhouse.

*Monotone : —*

1. Hōly, hōly, hōly, Lōrd Gōd ōf Sabbāoth.

2. And I heārd ā vōicē sàying ūntō mē, writē, etc.

## CHAPTER VIII.

## MELODY OF DISCOURSE.

NARRATION, negation, affirmation, every passion and emotion, has its own peculiar melody. Without understanding the words spoken, we can tell whether the untrammelled person speaks in anger or complacency, whether in joy or grief, by the melody of his speech.

The stronger and more pronounced emotions usually express themselves naturally in their own melody; but all the emotions are not controlling. Many speakers utter the most benevolent emotions in the most discordant fashion; others, again, express the language of anger in the tamest manner.

Speech is characterized by variety in pitch (radical pitch and inflection), time, force, movement, accent, quantity, stress.

*Discrete pitch.* Discrete pitch, previously discussed under inflection, is made by a different impulse of the voice for the different pitches. It makes the intervals distinct, and gives variety to the utterance.

*Melody arising from difference in discrete pitch.* Such is the demand of the ear for variety, that if three syllables be uttered upon the same pitch the effect is monotonous.

*Simple melody.* In plain, unemotional narrative the discrete pitch of the discourse seldom moves from word to word by more than a tone. The *slides* also usually make intervals of only a tone. Although the proximate syllables may differ by only a tone, yet this melody admits of a great variety of combinations; for the last syllable of a sentence might possibly be a whole octave above or below the starting-point, having made a variety of melodious phrases in the mean time.

No prescribed order of these intervals can be written out. They must depend upon the mental and emotional attitude of the reader or speaker. If the mind is not constrained, and is keenly alive, there will be variety enough to prevent dullness. The extemporaneous speaker will usually be more free from this fault of sameness. Readers and speakers from manuscript will have to be more watchful. Care must be taken by all, to avoid falling into the rut of a single emotion.

Strong emotion, violent passion, and intense mentality express themselves by wider intervals.

Pitch is called *high*, *medium*, and *low*, according to the range of pitch used.

1. **High pitch** suitably expresses joyousness, etc.
2. **Medium pitch** is used in unemotional discourse.
3. **Low pitch** is employed in seriousness, etc.

**Cadence.** Cadence is the discrete fall of the voice in pitch, in closing a sentence not interrogatory. Variety, to satisfy the ear and to complete the sense, depends measurably upon the manner of closing a sentence, as well as upon the variety of pitch during the progress of the utterance.

Cadence properly includes two other syllables, preparatory to the last one, and is necessary to distinctly separate the different ideas of discourse. In simple thought, not interrogative, emphatical, or emotional, the following cadences are used: the cadence of three syllables separates ideas most, the cadence of two less (this is the best ending for plain thought), and that of a single one, the least. The voice must slide down a tone on the final syllable of a cadence, but upon the others it may slide either up or down, and with longer intervals.

**Faults.** — *Faults of pitch.* Speaking on too high or too low a pitch. This fault was discussed under "Inflection."

In *simple melody* the most common fault is sameness, resulting from unvaried discrete pitch. Sometimes many words are spoken on the same pitch. This is the real "monotone." Akin to it is the habit of employing the same two or three

intervals over and over again, producing another kind of "monotone," so called.

*Improper use of semitone.* Unless called for by strong expression of mournful feeling, the use of the semitone gives an undignified, hypocritical whine. This fault is most frequently found in the pulpit. "I pray you avoid it."

*In pausal melody.* — *Want of cadence.* The repose of the cadence is grateful to the ear. Some speakers never make a cadence, and the listener, kept in anticipation all the time, must look up to find out when the speaker is through, as the voice gives no indication.

*Feeble ending,* resulting from an imperfect cadence, and expending all the force before the close. Be careful not to let the voice get so low in pitch as to prevent a strong ending on the last words.

*False cadence,* resulting from the voice falling discretely on the last syllable more than one tone.

*A recurring pausal melody* produces another kind of monotony, called "sing-song." The ear anticipates this melody, and expects it at certain intervals. One must be careful to avoid this fault in reading metrical composition; for the recurrence of the measure, or sound in rhyme, especially invites this fault.

Again, the style of some speakers in the construction of sentences invites recurring melody.

The following, quoted by Dr. Barber from Dr. Johnson, is a striking example of this faulty style: —

"Homer was the greater genius, Virgil, the better artist. In the one, we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence."

Some speakers fall into this melody as a trick of voice, and sometimes, it seems, because it is easier to give than another, as an old song is easier to sing than a new one. Monotony at the close of the sentence is especially noticeable.



**Practice.**—1. Analyze the sense of the author.

2. In style, construct the sentences so that the formal recurrence of similar clauses and sentences may not lead to the repetition of the same phrase or melody.

3. If the reader or speaker clearly and deliberately thinks the thought, and appreciates the full significance of the language used, he will help himself largely to a correct use of pitch, slides, and cadence.

4. Let the voice range about its middle pitch.

5. Train the ear to detect monotony, recurring melody, feeble endings, and avoid them.

6. Keep the mind free from constraint; avoid drifting on one emotion.

**Measure of Speech.**—*Accent.* In the production of all immediately consecutive sounds, the voice acts by alternating pulsation and remission. Two heavy, or accented, syllables cannot be uttered in immediate succession by a single vocal impulse. The word "kingdom" can be uttered by a single effort of voice, consisting as it does of an accented and an unaccented syllable; but "king, king," requires two efforts with an appreciable hiatus or pause between them.

Accent is the property of syllables; its use is familiar to all. The accent on short syllables is the effect of increased force; on long syllables it is the effect of time and force.

**Measure.**—A perfect measure in speech consists of one or any greater number of syllables, *not exceeding* five, uttered during one pulsation and remission of voice. Syllables of long quantity may form a measure; those of short quantity cannot.

*Prose*, as well as metrical composition, may be constructed with reference to the number of accented and unaccented syllables in a sentence.

Every measure, in speech as in music, should occupy the same time in utterance. The imperfect bars would then require silence to take the time not occupied with the syllable

or syllables. This gives an easy and effective delivery, and allows ample time for breathing without breaking the sense.

The bar | is employed to separate one measure from another. A measure with one syllable, of course, indicates slow movement, while a measure with four or five syllables indicates rapid movement. The mark P indicates pause; a, the accented syllable; u, the unaccented.

Rocks	P		Caves	P		lakes	P
a u			a u			a u	
fens	P		bogs	P			
a u			a u				
dews and			shades of			death	
a u			a u			a u	
P	A		universe of			death	P
a u			a u u			a u	

The rest in the above measures occupies the time of the word "and."

The pause is very essential to easy delivery, and to the sense.

Again, breathing must still be carried on in speech. Natural breathing is rhythmical, suggesting that the same may be most economically accomplished by rhythmical breathing during speech; then the beating of the heart, sending blood to the lungs for purification, the action of the lungs, and the production of voice are in harmony, and, of course, friction is avoided. The speaker who neglects accent, as related to melody and pause, labors hard in delivery, and wearies himself unnecessarily.

"All persons who speak agreeably and smoothly, speak for the most part by measure." Solely on the ground of ease in delivery, every speaker should studiously regard measure in speaking.

**Quantity.** Quantity, or the time occupied in uttering the vowels of any syllable, is closely connected with measure of speech. Some syllables are naturally long, others naturally short, depending upon the quantity of the vowel of the syllable.

In uttering "ā," a full sound at the beginning, succeeded by a vanishing effect, will be perceived by the ear. Prolonged, the sound will be found to be a compound or diphthong tone. ā = a + e; I = I + e; O = o + oo; u = u + oo; e = e + ee. ě, ů, ǎ are naturally short.

Long quantity in speech produces the effect of smooth delivery, and enables one to fill out a measure without rest, in slow and dignified utterance.

Vowels naturally long, when given in short quantity are harsh and jarring.

**Faults.** — 1. Lack of full quantity on the long vowels. This breaks the measure, and makes the delivery difficult.

2. Hastening on with no pauses to separate the ideas distinctly. Grammatical punctuation does not indicate the only pauses.

3. Pausing at regular intervals without reference to sense. Regularly pausing at the end of each verse [line] of poetry.

4. Accompanying faults 1 and 2 is the destructive habit of running out of breath.

**Practice.** — 1. Give long quantity to the proper vowels on separate words. Select words of many syllables, and pronounce them deliberately, bringing out every syllable.

2. The same in reading or speaking, with reference to pauses.

3. Seek pauses, without breaking the expression, for the purpose of breathing.

**Stress.** — Stress is the application of force to vocal tone. Dr. Rush was the first to analyze this quality in speech.

An explosive force at the beginning of a syllable is called *Radical Stress*, represented to the eye by (>) "ARM, " ARM."

It is used to express vehemence, strength of will, and passion. Dignified and clear utterance requires its use.

"Up drawbridge, grooms! What, warder, ho!  
Let the portcullis fall."

*Median stress* (◊) may be compared to the musical swell. It is used to express tranquil and fervent emotion. It is smooth and continuous, and is adapted to poetic expression. A degree of this stress is one distinction between the voice of a man of culture and a boor. This stress makes special use of long quantity. "O GOLDEN hour."

"Father, thy hand  
Hath reared these venerable columns; thou  
Didst weave this verdant roof; thou didst look down  
Upon the naked earth, and forthwith rose  
All these fair ranks of trees. They, in thy sun,  
Budded and shook their green leaves in the breeze,  
And shot toward heaven."

*Terminal stress* (◁) places the force on the final part of the tone. A growl, ending in explosion, illustrates this quality of voice. This quality suitably expresses stubborn passion, scorn, contradiction. It brings the diaphragm into unusual action. "I SCOFF you."

"Speak of Mortimer!  
Zounds, I will speak of him; and let my soul  
Want mercy, if I do not join with him.  
He said he would not ransom Mortimer;  
Forbade my tongue to speak of Mortimer."

*Compound stress* (✕) unites the radical and terminal stress. It is used to express contending emotions, as in sarcasm, contempt. It usually accompanies circumflex inflection. "Hath a dog money?"

*Thorough stress* (====) is the full sustained force. It is

used in shouting and calling. The boor speaks with thorough stress. Its legitimate use in expression is limited. "Boat ahoy! Boat ahoy!"

*Intermittent stress* (~~~~~) is the tremor of the voice. It is characteristic of feebleness, old age, grief. It may be used in pathetic utterance. Used excessively it greatly mars delivery.

"Pity the sorrows of a poor old man,  
Whose trembling limbs have borne him to your door."

"What! canst thou not forbear me half an hour?  
Then get thee gone, and dig my grave thyself;  
And bid the merry bells ring to thine ear,  
That thou art crowned, not that I am dead,  
Let all the tears that should bedew my hearse  
Be drops of balm to sanctify thy head."

**Faults.** — 1. Lack of median stress.

2. Capricious use of the several kinds of stress, without due reference to expressiveness.

3. Faulty use of the *intermittent* stress; trying to put pathos, solemnity, seriousness, in the voice by employing tremolo. This is a weakness very common to the pulpit.

**Practice.** — 1. For facility in use, practice the several kinds of stress.

2. Feel deeply the truth to be uttered.

3. Use the appropriate stress in the light of the above instruction.

**Force.** — Force, as applied in stress, is quite distinct from its application in the various degrees of loudness. The application of force in stress has respect to the way in which a tone is opened, continued, or closed. Any stress may possibly be given with loud or gentle force.

The degree of force, loudness, depends upon (a) the number of persons to be addressed, (b) the character of the emotion to be expressed. The following caution is to be observed:—

1. The speaker is not necessarily heard because he shouts. The carrying quality of voice depends first upon its purity and articulation. Shouting sometimes prevents one from being understood.

2. The strongest bawling and declamation does not express the deepest emotion. Vociferation is loud, but empty.

**Gentle Force** is suitable to express chaste emotion, plain thought, etc.

"Around this lovely valley rise  
The purple hills of Paradise.  
Oh, softly on yon banks of haze  
Her rosy face the summer lays!  
Becalmed along the azure sky,  
The argosies of cloudland lie,  
Whose shores, with many a shining rift,  
Far off their pearl-white peaks uplift."

**Moderate Force** expresses ordinary discourse and lively interest.

"Jesus answered, My kingdom is not of this world. If my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews; but now is my kingdom not from hence."

**Loud Force.** — This is used in stronger emotion, suitable in parliamentary discussion, etc.

"How far, O Catiline, wilt thou abuse our patience? How long shalt thou baffle justice in thy mad career? To what extreme wilt thou carry thy audacity? Art thou nothing daunted by the nightly watch posted to secure the Palatium? Nothing, by the city guards? Nothing, by the rally of all good citizens? Nothing, by the assembling of the Senate in this fortified place? Nothing, by the averted looks of all here present?"

**Very Loud Force.** — This expresses strong emotion.

"Follow your spirits, and, upon this charge,  
Cry, Heaven for Harry! England and St. George!"

**Faults.** — 1. Lack of energy in delivery, feeble enunciation, suggesting feebleness of mental action. Sometimes it indicates downright laziness.

2. Uncalled-for declamation, shouting, suggesting the effort to pass off noise for sense. Abuse of throat usually accompanies this vicious delivery.

3. Spasmodic application of force, without reference to fitness, at times a careless mumble, and again loud, as if the speaker was suddenly awakened out of a reverie.

**Practice.** — 1. Take into consideration the character of what you are delivering. Vary the force to suit.

2. Avoid feebleness, avoid shouting; make the sound smooth and full; endeavor to make the tones carry, with as little expenditure of force as possible. There should be no unpleasant reaction as to the feeling of the throat after speaking. This is always a sign of misuse.

**Movement.** — The rates of movement in discourse are as follows: —

1. **Quick rate.** — This expresses (*a*) rapid movement through space; (*b*) joyful or intense emotion; (*c*) suggests lightness, etc.

**Moderate rate** is used in simple narrative or didactic delivery.

**Slow rate** suitably expresses weighty, dignified matter, profound emotions, slow movement through space, etc.

**Very slow rate** is to express solemn and very weighty matter; labored, tedious motion.

**Faults.** — 1. Utterance too rapid to be distinctly understood, and tiresome to the audience. Of course the rate of utterance varies with the temperament of the individual, but parts may be relatively fast or slow.

2. Dull, slow rate, dragging along on the final syllable, and sometimes adding an "ugh." This is miserable. No audience can resist its bad effects, unless the speaker is tossing them diamonds.

3. Lack of variety in the discourse. The speaker rushes along in a tiresome fluency or incessant loquaciousness, usually skipping all pauses. Fluency is not eloquence. Again the speaker may trudge along at a dull, monotonous pace, not having one spot of briskness.

**Practice.**— Endeavor to achieve facility in the most rapid utterance. Take care not to sacrifice distinct articulation to rate of movement.

2. Practise slow, deliberate movements. Make the time on *quantity*, not between words. Persons with impetuous rate should studiously practise slow rate. Persons with slow rate should spur themselves to quick rate.

**Qualities of Voice in Use.**— *Pure tone.* This is the clear quality free from breathiness, etc. It is used to express plain thought and agreeable emotion, also sadness or grief, when not mingled with solemnity.

“Ye bells in the steeple, ring, ring out your changes,  
How many soever they be,  
And let the brown meadow lark's note as he ranges,  
Come over, come over to me.”

**Full tone.**— This is the deep, large quality variously called the “orotund,” the “pulmonic,” etc. It is used to express grandeur, vastness, sublimity, etc.

“Roll on, thou deep and dark blue ocean, roll!  
Ten thousand fleets sweep over thee in vain.”

**Aspirate tone.**— This does not make all the breath up into voice, and is therefore not pure.

In rare instances it degenerates into a *whisper*. This quality expresses secrecy, darkness, indefiniteness, fervor, moral impurity.

*Macbeth.* Didst thou not hear a noise?

*Lady M.* I heard the owl scream, and the crickets cry. Did not you speak?

*Macbeth.* When?



*Lady M.* Now.

*Macbeth.* As I descended?

*Lady M.* Ay.

*Macbeth.* Hark! Who lies i' the second chamber?

*Lady M.* Donalbain.

**Guttural tone.**—This is the vicious quality of voice formed in the throat. It is sometimes called into use in dramatic execution, as in expressing malevolence, passions, utter disgust, etc.

**Faults and Practice.**—1. Avoid the habitual use of any one quality.

2. The guttural and aspirated qualities are less frequently used. They were previously enumerated as faults, but are sometimes appropriately employed in expression. As a habit, they are serious defects.

3. Practise to command the several kinds of voice.

4. Employ the voice that suitably expresses the matter.

**Phrasing or Grouping.**—The function of phrasing is to unite the related parts of discourse, to separate the unrelated, to give prominence to the most important, and to cast other parts into shade.

The lack of inflectional forms in English, together with the inversions of style, parenthetical and expletive clauses, etc., render it necessary to indicate by the voice the relation and importance of the different parts of the sentence.

The means of phrasing are *pause*, *pitch*, and *rate of utterance*.

In this connection, we think it profitable to give only one or two leading points in this part of analysis, without endeavoring to study the unending variety of related parts in construction.

The principal parts of a sentence, however far they may be separated by intermediate matter, must be plainly indicated.

This may be done usually by emphasis, and by placing these related parts on the same pitch.

Parenthetical expressions, intermediate matter between

the essential parts of a sentence, and, usually, relative clauses, are to be subordinated by reading on a lower pitch with increased rate of utterance. *Occasionally*, the rate is slower for impressiveness.

The *old* idea in current discourse is to be slurred also.

"When, therefore, the *Lord* KNEW how the Pharisees had heard that Jesus made and baptized more disciples than John (*though Jesus himself baptized not, but his disciples*), he LEFT Judea, and departed again into Galilee."

"JOSEPH, *who happened to be in the field at the time*, SAW the carriage approach, *and in an ecstasy of delight*, HASTENED to meet it."

The parts in small capitals in the above examples are to be related by pitch and emphasis, just as though the direct current had not been crossed by other streams. The words in italics are to be given on a lower pitch, and in more rapid movement. These are, of course, expressions of the strongest contrast. The finer shades of relation must first be clearly distinguished by the mind, and then the organs of expression must be trusted to render them.

**Faults.** — 1. Too frequently allowing the voice to make a cadence where the thought is not completed.

2. Uttering parenthetical matter on the same pitch, and at the same rate as the direct current of thought.

3. Emphasizing the old idea.

**Practice.** — 1. Construct the language so that the related parts may not be so complicated as to make it difficult to express them vocally.

2. Carefully study the writing in the light of *emphasis*, as well as *grouping*.

3. Practise reading complex and compound sentences, separating the principal parts and reading them, then adding the subordinate parts, and reading them in construction with the whole sentence.

**Climax.** — There is an oral as well as a rhetorical climax.

There is a climax of the discourse as a whole, a climax of

**sentences and parts of sentences, to be taken into account in delivery.**

The speaker should not break out abruptly into a full vocal effort at the beginning of his discourse, but gradually rise as the matter increases in importance.

**The climax of vocal effort is parallel to rhetorical climax.**

The first clause should be uttered so as to prepare for the second, the second for the third, etc., increasing in interest and importance, till the highest point of thought and emotion is reached.

**Climax in discourses or sentences naturally comes before the very end.**

The most obvious elements in making vocal climax are *rise in discrete pitch and increased force.*

**Faults.**—1. Uttering the different parts of a discourse or sentence on the same level of interest.

## 2. Applying pitch and force at random.

**Practice.**—1. Construct sentences with reference to oral climax. (See Rhetoric.)

**2. Find the highest point; rise to it in pitch and force.**

If the devil come and roar for them,  
 I will not send them.  
 not  
 arms,  
 arts, or was ambitious?  
 letters,  
 great in who  
 achieved anything  
 Who ever

*tory, emotional*, according to the characteristic *drift* of the voice. The dramatic style combines all the rest.

“**Drift** is founded on the various modes of vocality, time, force.” Drift, or the leading melody or movement in delivery, enables one to recognize one selection as joyous, another as solemn, etc.

In addition to the leading characteristic of any delivery, it will be seen that pitch, time, force, quality of voice, etc., vary on the different sentences; hence drift does not mean sameness.

**Faults.** — 1. Although drift does not mean sameness, many readers and speakers are borne along on one emotion, until finally in extreme cases there seems to be a total absence of thought, and the delivery is a mere repetition of words.

2. *Improper drift.* A proper observance of drift is nearly related to the “word fitly spoken, which is like apples of gold in pictures of silver.” Many ministers read the psalm of joy and thanksgiving with the same minor sadness of the penitential psalms. Too many ministers whine the glad tidings, instead of joyfully proclaiming the gospel of good will.

**Practice.** — 1. Adapt the style to the occasion and text.

2. Preserve the thread of the whole; but insert the variety of the parts.

3. Let the imagination have its play; be surrounded by the atmosphere of the piece.

**Imitative Modulation.** — By the sound of the voice we may imitate the sound or noise of external objects. The roar of the ocean, the boom of cannon, the splash of the water, the hiss of the snake, etc., are naturally given with qualities of voice suggesting the sound, unless some vicious method prevents.

A proper use of this modulation is valuable in making the facts real to the audience. Exaggerated, it becomes obtrusive, and is therefore objectionable.

**Transition** is the various changes of pitch, force, quality,

rate of utterance, in the different parts of reading or speaking. It is needed to give appropriate expression to the varying thought and emotion. Its effect is contrast of parts and needful variety.

**Practice.** — 1. Keep the delivery conversational at basis.

MEDIUM RATE  
AND PITCH.  
SOFT.

"I rather think the gentle dove  
Is murmuring a reproof,  
Displeased that I from lays of love  
Have dared to keep aloof."

PURE TONE.  
HIGH PITCH.  
MEDIUM RATE.

"Flower in the crannied wall,  
I pluck you out of the crannies;  
Hold you here, root and all, in my hand.  
Little flower, — but if I could understand  
What you are, root and all, and all in all,  
I should know what God and man is."

FULL VOICE.  
LOW PITCH.  
LOUD.

"But I hear it rung continually in my ears, now  
and formerly, — 'The preamble! What will be-  
come of the preamble, if you repeal this tax?'  
The clerk will be so good as to turn to this act,  
and to read this favorite preamble."

LOW PITCH.  
MEDIAN STRESS.  
SLOW RATE.  
FULL VOICE.  
SLIGHTLY ASPI-  
RATED.

"Lord, thou hast been our dwelling-place in all  
generations. Before the mountains were brought  
forth, or ever thou hadst formed the earth and the  
world, even from everlasting to everlasting, thou  
art God."

HIGH PITCH.  
QUICK RATE.  
PURE TONE.

"One touch to her hand, and one word in her ear,  
When they reached the hall door, and the charger  
stood near;  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see."

LOW PITCH.  
SLOW RATE.  
FULL VOICE.  
MEDIAN STRESS.

"O God, thou bottomless abyss!  
Thee to perfection who can know?  
O height immense! what words suffice  
Thy countless attributes to show?"

LOW PITCH. MONOTONE.	{	"Toll, toll, toll, Thou bell by billows swung!"
LOUD. HIGH MEDIAN STRESS.	{	"Forward, the light brigade! Charge for the guns!"
ASPIRATED. LOW. SLOW.	{	<i>Lady M.</i> Alack, I am afraid they have awaked, And 't is not done. The attempt, and not the deed, Confounds us. Hark! I laid their dag- gers ready;
FASTER.	{	He could not miss them. Had he not resembled My father as he slept, I had done 't. My husband!
INTERMITTENT STRESS.	{	<i>Macbeth.</i> I have done the deed. Didst thou not hear a noise?
HIGH. PURE TONE. LOUD. SOFTER.	{	"Ring! Ring! Ring! Joyful anthems full and loud; For angels of love Came down from above, And brought a new year from God."
LOW. FULL VOICE. MONOTONE. MEDIAN STRESS. SLOW.	{	"I am the resurrection and the life: he that be- lieveth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me shall never die."
MIDDLE PITCH. SLOW. INTERMITTENT.	{	"By the rivers of Babylon, there we sat down: yea, we wept when we remembered Zion."

**Analysis of Expressive Voice.** — An analysis of voice based upon the *mental*, *moral*, and *vital* nature of man, possesses the value of a summary of the previous discussion on expression. It will also consider the legitimate effect upon the auditor.

Corresponding to man's *mental*, *moral*, and *vital* nature, we have thought, affection, passion.

*Mentality.* Naturally the voice in intense mentality assumes a high pitch, with head resonance. The effect upon the ear is that of a hard, metallic, narrow sound. Its leading use is to convince the judgment. Persons of intense mental habits use this quality of tone, unless counterbalanced by some other influence. The mathematical professor says, "Now, young gentlemen, you see that problem may be solved in two ways," in this hard, penetrating quality of voice.

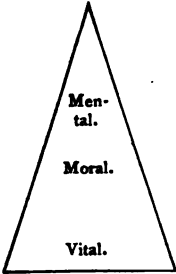
Peevishness, complaint, scolding, slight pain, naturally express themselves in this tone; for they are intense mental conditions.

*Passional.* The vital or passional nature expresses itself by the large, full tone, on low pitch with force. Its effect upon the ear is that of largeness, strength. It is adapted to move the passions. Persons of strong, vital habits naturally use this tone. Mere animality, the swaggering barkeeper, the bully, illustrate the lowest stratum of this voice. The man mortally wounded expresses his agony in groans. This quality of voice legitimately expresses strong passion. It is the prevailing voice in parliamentary discussion, and strong composition cannot be appropriately expressed but by its use.

*Affectional.* The affectional or moral nature expresses itself by the medium pitch, gentle force, smooth quality. Its effect upon the ear is gentleness, evenness. It is adapted to persuade. It lies between and balances the mental and vital qualities, suggesting the central truth of the purest religion, viz.: that the affectional or love nature of man should balance and control the intellectual and passional.

One of these qualities does not exclude the others. They blend variously; but usually one of them characterizes the composition.

A triangle will suitably represent this analysis to the eye.

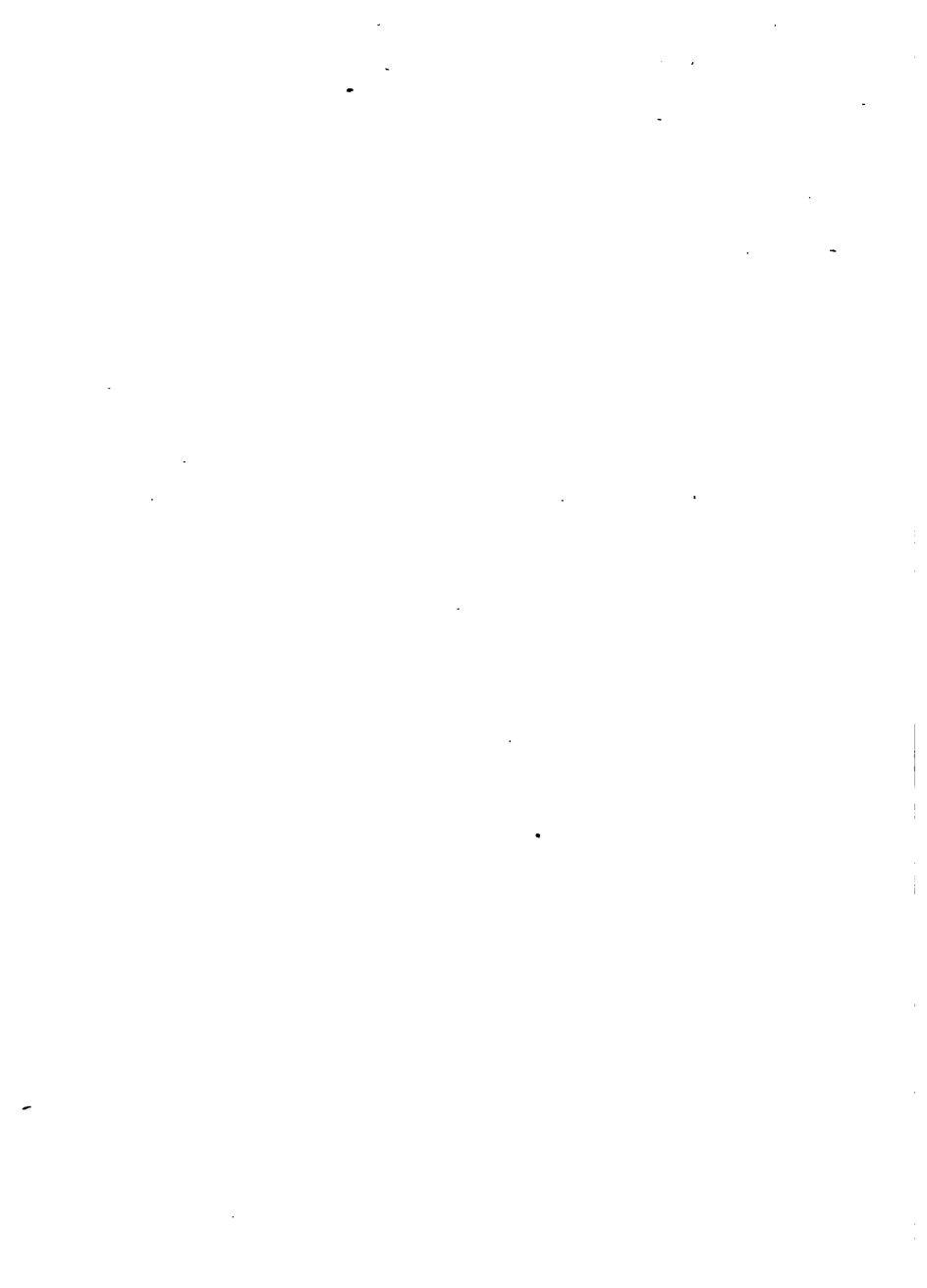
	QUALITY.	EXPRESSES	ADAPTED TO
	{ Hard metallic quality, high pitch.	Thought.	Convince.
	{ Pleasant quality, medium pitch.	Affection.	Persuade.
	{ Full tone, strong, low pitch.	Passion.	Move.



**PART II.**

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**ACTION-LANGUAGE CULTURE AND EXPRESSION.**



# ACTION-LANGUAGE CULTURE AND EXPRESSION.

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## CHAPTER I.

### EXPRESSION BY ACTION.

UNDER the good English term of *Action*, will be discussed the language of *Attitude*, *Gesture*, and *Facial expression*.

It is desirable in the first place to understand *how* the body becomes expressive of states of the mind.

Sir Charles Bell has shown how intimately the vital organs, the heart and lungs especially, are united to each other, and to the muscles of the neck, face, and chest by a system of nerves. He has also shown how they are affected by the emotions of the mind. "Thus the frame of the body, constituted for the support of the vital functions, becomes the instrument of expression; and an extensive class of passions, by influencing the heart, by affecting that sensibility which governs the muscles of respiration, calls them into operation, so that they become an undeviating mark of certain states or conditions of the mind. They are the organs of expression."

Darwin, after an extensive study, treats the subject in his volume on the "Expression of Emotion in Man and Animals," and deduces three principles, which are valuable to students of expression, as showing the uniformity of the language of expression, and the importance of habit as a factor in the subject when practised as an art.

They are as follows:—

I. *Serviceable, habitual action.* Certain actions are originated because of their serviceableness.

"Whenever the same state of mind is induced, however feebly, there is a tendency, through the force of habit and association, for the same movements to be performed, whether or not of service in each particular case."

II. *Antithetic action.* Certain acts are serviceable.

"Now, when a directly opposite state of mind is induced, there is a strong and involuntary tendency to the performance of movements of a directly opposite nature, though these are of no use; and such movements are in some cases highly expressive."

III. *Constitution of the nervous system*, independently from the will, and to a certain extent independent of habit, as trembling, loss of color, etc.

In addition to the above principles, which account for a large class of emotional expressions, there is a limited class of expressions purely volitional, and less emotional. They may be classified as follows:—

(1.) **Descriptive**, as in representing the course of the rising or setting sun, or as in suggesting height, length, etc.

(2.) **Location**, as in indicating the place or position of any object.

Past action is also frequently *reproduced*.

**The Oratorical Value of Action.**—Æschines said of Demosthenes, that when asked for the prime requisite in oratory, he replied, "Action," when asked for the second, he replied, "Action;" and for the third, "Action."\*

The "action" of Demosthenes may have included the particulars and sum of man's whole activities; but it seems quite probable that it was a strong way to express an important oratorical truth. Though dispensable to some degree, yet a perfect orator cannot be imagined without action. If a man feels the truth he attempts to express, he must and will have some actions of face and gesture. We have occasionally seen speakers quite without action, and they have always been as insipid as "expressionless" people.

The language of action and *form* primarily reveals the heart, or inner states, of the man. A life of sin inevitably

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\* Cicero de Orat., c. 56.

impresses the body unfavorably. A life on a high intellectual and spiritual plane lifts the body, and it lightens up with a divine light; so the wise man taught that "a sound heart is the life of the flesh." (Prov. iv. 23.) "The heart of man changeth his countenance, whether for good or evil." (Son of Sirach.) This suggests that perfect expression has a moral basis.

*Action-language is the natural and universal language of the race.*

Mr. Darwin sent letters of inquiry to missionaries, and other intelligent persons, in all parts of the world, to ascertain the action of men under certain emotions.

The fact was established that men in all grades of civilization and savagery expressed the different emotions by substantially the same action. "Lay thy hand upon thy mouth, and go with us," said the spies (Judges xviii. 19), just as men do now, when they mean secrecy. Infants first use action-language.

A foreigner on our street is unable to make himself understood with the scanty vocabulary at his command. He adds the universal language of action, and we at once understand him.

"Man does not depend upon articulate language alone; there is the language of expression, a mode of communication understood equally by all mankind, all over the globe, not conventional or confined to nations, but used by infants before speech, and by untutored savages."\*

**Action** *is the language of the emotions.* The emotions are mental on one side, and physical on the other. Through the nervous forces the physical is stimulated irresistibly to express whatever emotions may be in the consciousness.

We see the persistency with which emotions tend to express themselves in a given way, by the fact that it is difficult to

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\* Sir Charles Bell's "Anatomy and Physiology of Expression."

conceal our feelings when any emotion pronounces itself. Instead of expressing thought, this language tells how we are affected by the thought. This does not necessarily separate action-language from thought. In analyzing any emotion, we can frequently succeed best by proceeding from the idea which is the author and part of the emotion. If I give mathematically the height of a mountain, I, without action, make the statement that the mountain is so many feet high. If, however, I am moved by an appreciation of its loftiness, I lift my arm suggestive of height. So even gestures, called "*gestures of location*," are not without emotion. In harmony with this classification, according to another analysis, action is the language of the heart, expressing those moods that affect character, as well as the transitory emotions. We have seen that the language of the habitual attitudes interprets character; action is only an inflection of attitude.

*Action-language is elliptical.* Action says something in addition to the spoken word. "Suit the action to the word," does not mean that you are to make the action say precisely the same thing that the word does. The orator who said, —

"And we drop a tear  
On Lincoln's bier,"

and suiting the action to the word, with finger and thumb took the tear from his eye and dropped it, hardly appreciated the function of gesture.

Gesture, improperly used, may contradict the spoken word; correctly used, it re-enforces speech.

The speaker has in his mind to unfold the subject before him; instead of saying so, he lifts his hands, obliquely turning the palms out, which indicates the purpose of opening up the matter. This gesture is in common use with most speakers, but analyzed by few.

If the speaker in one passage is joyous in mood, and in

another serious, he does not say it in words, but in action-language.

*Action-language is direct and instantaneous*, in distinction from speech, which is analytic and successive, spoken by letters, syllables, words, phrases, sentences. A motion toward the door shows the indignation, and gives the order to go, more forcibly than any number of words that could be spoken.

*Action-language is the picture-making language*. It addresses the eye. The value of it is indicated by the increasing use made of object teaching and illustration.

An audience is not to be addressed as an individual. "Audiences are not intelligent," some one has said. The speaker can say to an audience what he could not say to an individual of the audience. The individual independence and intelligence is merged in the mass of the audience, and then the emotions have freer play.

Any emotion of an audience is strangely catching. Feelings of patriotism, indignation, etc., run from heart to heart like fire. The majority of sober people lose their wits in the panic of the crowd; hence, audiences may be moved as individuals cannot. The thoughtful and most intelligent in audiences are no longer themselves, and become more emotional.

The staid, matter-of-fact Franklin was once lost in one of Whitefield's audiences. Franklin had stoutly refused to contribute to a certain orphanage enterprise under Whitefield's care, because disaffected by the location. He went to hear the preacher, when the appeal was made for the orphanage. Mr. Franklin said: "I had in my pocket a handful of copper, three or four silver dollars, and five pistoles in gold. As he proceeded I began to soften, and concluded to give him my copper; another stroke of his eloquence made me ashamed of that, and I concluded to give him my silver; and he finished so admirably that I gave him my gold, silver, and all."

Now, as "audiences are not intelligent," and the "eyes of the ignorant more learned than ears," the value of the action-

language, addressing the eye and emotions, is made apparent. The number and kind of gestures, effective before an audience, would be ludicrous when speaking to an individual.

**Action-Language is Cultivable.** — Even as speech, so may the language of action be cultivated and refined. That English is our mother tongue, does not imply that all are equally skilful in its use. Action-language is natural language, but it, too, must be cultivated.

The emotions themselves may be refined. The perception of the true, the beautiful, the good, may be cultivated. Expression of emotion, as of thought, of course must wait upon impression.

1. Emotional expression is partially under the control of the will. This gives us the important starting-point that inasmuch as emotional expression is more or less under the control of the will, therefore the expression is more or less cultivatable.

2. By expressing any emotion it becomes stronger; as seen in persons who do not control their anger, becoming more and more easily provoked to this emotion, and also to its expression. The merest mechanical expression of any emotion reacts upon the mind, and really awakens that emotion. The opposite of this is true also. By the fancy we call up the idea of any emotion, and thus sympathetically feel such emotion and express it.

3. *Force of habit.* It is well known that habitual movements are performed with greater facility than those not so. Availing ourselves of this law of nature, exercise upon the gestures more frequently used, cultivates ease in their use, and insures variety.

Habit, however, is harmful if not utilized, as it allows the action of a few movements to repeat themselves over and over again, without reference to expressiveness.

**Faults.** — 1. *Habitual movements or attitudes.* Lifting the eyebrows; lounging on the desk; closing the eyes; hands in



pockets, or nervously fingering some object; spasmodically drawing the mouth down; pounding; tramping; one movement of the arm, as the "sledge-hammer" gesture, etc.; bending, or other disadvantageous and unbecoming attitudes.

2. *Gestures out of time; usually after time.*
3. *Gestures awkwardly expressed.*

## CHAPTER II.

## GENERAL PRINCIPLES AND PRACTICE.

**Preparatory Decomposing Exercises.**—The first effort of the student in this connection should be directed to free the arms, in short the whole body, from all rigidity; to destroy habitual movements, by counteracting exercises and general development. Then the body is prepared to respond to the action of the mind.

**Exercises.**—1. Work the fingers to free them from stiffness.

2. Dangle the hands, and shake the arms freely from the shoulder, up and down, whirling in, then out; now rotate the body on the hip-joints, letting the arms and hands fly whither they may, while rotating the body.

3. Lift the main arm until the elbow is level with the shoulder. Shake it back and forth, letting the forearm dangle to the very finger tips.

4. (1). Slowly lift the arm extended forward up as high as the level of the head, then down, the back of the wrist leading while moving up, the face of the wrist leading down, while the fingers trail. Take care to make the movements from the shoulder easy and flowing.

(2.) Make this same movement; hands level with the shoulders in bringing them near together in front; then out till extended from the sides. Continue these; first (1), then (2).

In these movements, command a steady body, and feel balanced with the "sea-poise," as though buoyed up by a surrounding element.

5. Practise any exercise that will give suppleness to the limbs.

In all these movements avoid making hard work of it. Let the mind be free, else the mental constraint will sympathetically affect the muscles.

6. *Combination movement.* This movement educates the movement of the hand and arm in preparing for a gesture, and also combines movements found in many gestures. It also educates the muscles to nicety and precision of action.

Slowly lift the arm extended in front, the fingers dangling or trailing; when the hand is level with the eye, hold and sight over the thumb to an object on the wall; hold in this position and *depress* the wrist; the open palm is now from you, imagine a ball against the palm, turn the hand out around this imaginary ball, now the fingers are depressed and palm up and out; fold the fingers on the palm, beginning with the little finger. We now have the half fist (thumb unfolded). Fold this half fist upon the forearm, the forearm on the main arm. Let the half fist dip in and down, the elbow moving up in opposition. Now unfold the arm, palm down, extending with a final thrust, fingers straightened.

In this combination there are at least eight distinct movements. These may be resolved into three general movements, the preparation in lifting, the folding in, and the folding out. The latter is spiral.

All the above exercises should be practised, first by the right, then by the left arm and hand, and then by both.

*Cultivate muscular consciousness.* When the hands are passive by the sides, we feel their weight.

The criteria that will be given in another place will be virtually a following out of this same principle of freeing the body, and educating the muscles to perform the most commonly used expressions.

As the corresponding emotions are associated with their appropriate expression, these criteria will have the additional advantage of the constructive element in their practice.

**Laws.**—There are seven general principles or laws of gesture, in conformity to which action must be made.

1. *Evolution.* The expression centres in the eye, first manifests itself there, and then radiates to the extremities of the body. The pugilist watches his antagonist's eyes instead of his fists; for the purpose and direction of the blow first manifests itself there.

2. *Materialization.* According to this principle, you can treat truth as you treat a material object. In this case truth is symbolized. A cube of wood may be employed. The hand beneath it, palm up, *supports* the block; but on the top it *crushes* it down. The hand edged in front, protects it; at the side, limits or defines; the hand removed from beneath *refuses support*, and it falls; a movement against it *overthrows* it. The hand, in these same positions or movements, not only appropriately but naturally expresses the same attitude or action toward fact or truth.

3. *Sequence.* Gesture precedes or accompanies the spoken word. This principle is frequently violated. Mechanical gesture has this among other faults. "My Lord Northumberland, we license your departure with your son." Just before or while uttering the word "departure" make a strong wafture of the hand, signifying, depart immediately. Make the same gesture while or after pronouncing the word "son," and mark the difference.

4. *Succession.* In moving from the centre, the old does not cease till the new begins to act, that is, the eye does not relax till the body begins to move. The main arm does not cease motion till the forearm moves, the forearm does not cease till the hand begins to move. This succession prevents angular movements.

5. *Velocity.* The rate of movement is inversely proportionate to the mass moved. A trifling matter is tossed off with a quick movement, but "Up the high hill he heaves a huge round stone," is labored and slow.

6. *Suavity*. Tender, kind emotions express themselves in circular movements. The more vehement the emotion, the more angular will be the gesture.

7. *Opposition*. In making a movement of two parts of the body in gesture, each part should move in opposite directions, or else a parallelism is perpetrated. To illustrate: If in salutation, the hand be lifted near the face, and the arm, body, and all together, be moved forward in bowing, we have a parallelism. If, however, while inclining the head and body we lift the hands, the movements between these parts are in opposition, then moving the head back to the erect position, we toss the hand out and down in opposition.

## CHAPTER III.

## CRITERIA FOR PRACTICE.

IN the following chapters will be given the sentiments oftenest used, with their corresponding expression, for practice.

The expressiveness of the various members will be considered, the attitudes and inflections given. The criteria to follow are modifications of Delsarte's classification, and may be analyzed and practised, in order to establish the habit of appropriately expressing the sentiments desired.

In practice, gesture must always be made in reference to an object or audience. Avoid making the gesture too much to one side, and on too low a plane.

Though the different parts of the body are considered separately, they do not act exclusively in expression.

Each agent of action-language has its *rôle*. It is well to note how each movement is transmitted from agent to agent. Inflections or fugitive movements are transmitted in this manner; but attitudes are characteristic, and cannot be so treated. Whatever affects the agents severally may affect them simultaneously.

**The Chest in Expression.** — In treating of the attitudes of the chest, we understand it includes the whole trunk, and shares the shoulder movements.

The attitudes of the chest are : —

First, *Conditional*, which shows condition of chest in itself.

Second, *Relative attitude*, relating chest to an object.

**The Conditional Attitudes.** — First, *Expansion*. It shows different degrees of excitement, courage, or *power in the will*.

Second, *Contraction*. It shows different degrees of timidity, effort, pain, or *convulsion in the will*.

Third, *Relaxation*. It shows different degrees of surrender, indolence, intoxication, prostration, or *insensibility of will*.

**Relative Attitudes.**—1. Chest leaning directly to object shows vital or objective attraction; obliquely, moral or subjective attraction.

2. Chest leaning directly from object, vital or objective repulsion; obliquely, subjective or moral repulsion.

**Movements.** The body and shoulders lifted, shows exaltation, power, domination over object.

Movement forward to object shows love or affection.

Movement backward from object shows aversion.

**Attitudes.**—1. *In repose* the chest is erect and normal.

2. *In reflection* the chest bends forward.

3. *In sublimity* the chest is broadened and lifted.

4. *In attack, or vehemence*, it is expanded, broadened, and brought forward.

5. *In despair* it is flattened.

6. Leaning directly before an object indicates deference.

7. Leaning obliquely to object indicates reverence.

8. The body leaning back shows pride.

9. Leaning sidewise is the attitude of wickedness; it is fox-like.

**Positions.** In physical and moral weakness the gravity of the earth beneath draws the body down. The gestures are made on a lower plane.

In spiritual or moral exaltation the body is lifted, and gesture is made on a higher plane.

## CHAPTER IV.

## THE LIMBS IN EXPRESSION. — THE FEET AND LEGS.

A GENERAL principle called the **Law of Force** applies to position. Conscious weakness assumes strong positions, as in the case of the aged, infirm, and children learning to walk, placing their feet far apart.

Conscious strength assumes weak positions, as in the case of athletes, and of men of mental and physical vigor, placing their feet nearer together.

Mental and emotional conditions correspond to the physical states, and assume similar attitudes.

*Gravities.* Three centres of gravity are to be considered. The weight upon the heel indicates the subjective state of mind; the weight upon the toe, or ball of the foot, indicates that the object dominates the man; the weight upon the centre indicates balance of mind.

*Primary attitude.* In this attitude the weight is on both feet, separated by the width of one of the feet, and the toes turned out at an angle of seventy-five degrees. This is a weak attitude. It characterizes respect, also infancy. If the feet be far separated, the expression is physical weakness, insolence, familiar ease, vulgar repose, intoxication.

*Second attitude.* "In this attitude the strong leg is backward, the free one forward. This is the attitude of reflection, of concentration, of the strong man. It indicates the absence of passions. It has something of intelligence. It is neither the position of the child, nor of the uncultured man. It indicates calmness, strength, independence, which are signs of intelligence."

*Third attitude.* "Here the strong leg is forward, the free



leg backward. This is the attitude of vehemence and of heroism. The orator who would appear passive, that is, as experiencing some emotion, or submitting to some action, must have a backward pose, as in the second attitude.

"If, on the contrary, he would communicate to his audience the expression of his will or of his own thought, he must have a forward pose, as in the third attitude."

*Fourth attitude.* "Here the strong leg is behind, as in the second attitude, but far more apart from the other, and more inflected (bent at the knee). This is a sign of weakness which follows vehemence and terror."

*Fifth attitude.* "This is necessitated by the inclination of the torso to one side or the other. It is a third to one side. It is a passive attitude, preparatory to all oblique steps. It is passing or transitive, and ends all the angles formed by walking. It is in frequent use combined with the second."

*Sixth attitude.* This is the second, with limbs farther apart. It is the alternative attitude. The body faces one of the two legs. In this, the weight upon both feet indicates hesitation.

*Seventh attitude.* "This is a stiff second attitude, in which the strong leg and also the free one are equally rigid. The body in this attitude bends backward; it is the sign of distrust, of scorn, of defiance."

**The Hand.**—"By representing the hands disposed in conformity with the attitude of the figures, the old masters have been able to express every different kind of sentiment in their compositions. Who, for example, has not been sensible to the expression of reverence in the hands of the Magdalens by Guido, to the eloquence of those in the cartoons of Raphael, or the significant force in those of the Last Supper, by Da Vinci. In these great works may be seen all that Quintillian says the hand is capable of expressing: 'For other parts of the body assist the speaker, but these, I may say, speak themselves. By them we ask, we

promise, we invoke, we dismiss, we threaten, we entreat, we deprecate, we express fear, joy, grief, our doubts, our assent, our penitence; we show moderation, profusion; we mark number and time.'”\*

The hand completes and interprets the expression of the face. It is the last of the two agents to act.

**Attitude.** — 1. The *normal position* of the hand requires the fingers to be differential, the first finger quite straight and most separated, the second and third but little separated, and more bent, the fourth more separated from the third, and more straight. Straighten the thumb, and separate from the first finger. Avoid woodenness, which results from keeping the fingers close together and straightened out. Avoid spreading the hand, and also all convulsive attitudes of it. Leave them entirely alone while speaking. This attitude should be mastered as the habitual one. It expresses calm repose.

2. The fist, thumb outside on index finger. This expresses conflict, firmness, strength, concentration of force.

3. Bend the first joint of the fingers, somewhat apart. This expresses the convulsive state.

4. The hand lifeless, thumb falling into the middle.

This attitude expresses prostration, lack of energy in the mind, imbecility. I have frequently seen this position of the hand. The necessity of avoiding it is evident.

5. All the fingers and thumb thrown open, and separated slightly. This expresses exaltation, earnestness, animated attention.

6. This same carried still further, stiffening the fingers straight, and separating to the utmost. This expresses exasperation.

The part of the hand next to the auditor is the expressive part. The back of the hand is mystical in expression. To

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\* “The Hand,” by Sir Charles Bell, K. G. H., etc.

the auditor it expresses secrecy, indefiniteness, indistinctness, doubt and darkness.

The side or edge of the hand is definitive in expression. Turned to the auditor, or when most actively employed, it clearly limits or defines the facts. If I show the length of a stick, I separate the hands with the edge of each to the auditor.

The palm of the hand is revelatory in expression. The speaker throwing his hands apart, and showing the palms, opens up the subject to the plain sight of the audience.

*Functions.* The hand defines, holds, surrenders, inquires, caresses, assails, affirms, denies, conceals, reveals, accepts, regrets, supports, protects.

*Affirmations.* 1. The teacher's affirmation defines. In this the index finger is prominent, the other fingers folded.

2. Champion's affirmation supports; palm up.

3. Conservative's affirmation limits; edge of the open hand leading in the action.

4. The tyrant's affirmation puts down; arms thrown down with palms to the floor.

*Inflections.* — 1. *Impatient negation.* In this the hand is tossed from the side.

2. *Distribution*, "scattering seeds of kindness"; palms up, tossed from side to side.

3. *Grasping, assailment.* In this the hands are suddenly closed, and drawn to the body.

4. *Exposition.* The hands thrown open, the palms out.

**The Arms.** — I think the feet and arm actions are more under the control of the will than other agents of expression, and more available in public effort.

In the arms we distinguish the articulations; the shoulder, the elbow, the wrist, and also the hand and fingers.

**The shoulder** is a valuable agent of the orator. By a simple movement of the shoulder a vast deal may be expressed,

and it always makes a strong impression. The shoulders are a thermometer of passion.

- (a.) Normal condition indicates calm repose.
- (b.) Shoulders elevated indicate passion.
- (c.) Shoulders depressed indicate feebleness.
- (d.) Shoulders brought forward indicate pain.

"Liars do not elevate the shoulders to the required height."

The elbows are a thermometer of affection, self-will, self-esteem, self-consciousness.

The positions are distinguished :—

- 1. The normal position at the side.
- 2. The elbows turned out slightly. This indicates tenderness, and may be carried on to force and activity, self-assertion, conceit, strength, arrogance.
- 3. The elbows turned in. This indicates self-suppression, poverty of spirit, weakness, inferiority, self-consciousness, impotence, humility, subordination, fear.

The wrist is a thermometer of vital energy of mind. The wrist turned back up indicates normal repose. The wrist turned edge up indicates preparation. The wrist turned front or face up indicates action.

The orator needs great suppleness of wrist to give freedom to the play of the hand.

**Inflections of the Arms.**—1. *Calm repose.* This is the natural, easy position, with arms quietly by the side.

2. *Resigned appeal to heaven.* In this action the arm without lifting is turned face out, the hand is turned palm slightly up ; the face is turned in opposition, and uplifted to heaven.

3. *Accusation.* In accusation, the arm is stiffened at the side ; the eye first accuses and centres upon the object, then the stiffened arm and hand are lifted till the eye sees the object down the arm.

4. *Imprecation.* The arm is elevated overhead. The

hand is formed into a claw, ready as a bird of prey to pounce upon its victim.

5. *Remorse.* In remorse the hand is made to grasp the back of the head, the forearm pressing against the face.

6. *Grief or shame.* The face, in this emotion, is hid by the hand spread over it.

7. *Tender reproach.* To express this, the hand is slightly closed, and drawn across the chest, away from the object, while the face is turned upon it in reproach.

8. *Pathetic repulsion.* To express this emotion, the hand moves toward the object from the seventh position, while the head moves in the opposite direction.

9. *Benediction.* In benediction, the hands are lifted, the backs up.

The above series, with one or two exceptions, is better adapted to dramatic expression; but as a practice for oratoric, it presents the feature of variety.

The following series is more oratoric in character.

1. *Repulsion.* In repulsion, the hand is lifted, palm out, thumb near the ear. It is then shoved out straight in front, while the head moves back in opposition.

2. *Attraction* is the opposite of repulsion.

3. *Supplication.* In supplication, the arm is lifted to heaven, the hand open and held half horizontal. Do not hold the arm immediately in front.

4. *Appellation.* In appellation, the forearm is lifted perpendicular, the palm of the hand out.

5. *Affirmation.* In this gesture the hand is thrown down in front, the palm out.

6. *Salutation.* The hand is raised gracefully, the head inclining to meet it; after they have approached near each other, the hand is thrown gently forward, the head moving in opposition. The hand is lifted in proportion to the amount of deference or respect expressed. Common salutation of

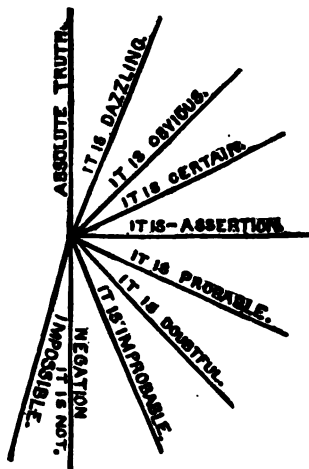
men who are equals is frequently made by a wafture of the hand from the region of the stomach.

7. *Negation*. The arm is thrown across the space in front of the student toward the back, the palm down.

8. *Declaration*. This is the same movement, with the palm of the hand half up.

9. *Rejection*. This is the same as negation, with the thumb edge of the hand down. It sweeps all out of the way.

The following angles exhibit the different degrees of elevation in affirmation.

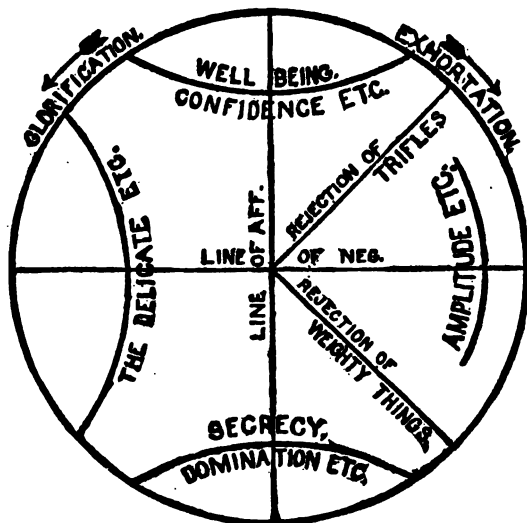


ANGLES OF AFFIRMATION AND NEGATION.

The angle indicates the position of the arm at the close of the gesture. Absolute truth is directly overhead. Affirmation, with moderate assertion, is at right angles to our perpendicular. In asserting impossibility, the arm makes the angle back of the perpendicular of the body.

The following medallion of inflection conveniently exhibits

to the eye the angles, arcs, and direction the hands and arms take in expression. The lower part of the circle corresponds to the feet.



MEDALLION OF INFLECTIONS.

Universality, amplitude, — these are expressed by the hands forming part of a circle with outstretched arms.

The opposite is a fine gesture, and less used.

The arrows indicate the direction of the hand and arm. In this the hand is overhead.

The hand circling from front back, indicates glorification or victory achieved; the opposite, exhortation or victory ahead. The straight lines interpret themselves.

## CHAPTER V.

## THE FACE AND HEAD IN EXPRESSION.

"THE face is the mirror of the soul" because it is the most impressive agent, less under the control of the will, and consequently the most faithful agent in rendering the states of the soul.

Not only momentary emotions may be read in the face, but the conformation of the features of the face reveals the aptitude of the individual, his temperament and character, always, of course, allowing for the freedom of man to will and live above his natural appetences.

But every emotion of the soul writes itself upon the countenance, and persistency will fix it there.

We have characteristically sad, joyful, thoughtful, stupid, vicious faces.

We have seen the same face undergo marked and sometimes remarkable changes, as the individual has changed his life. The face gives the hand more significance in gesture.

**The Eyes.** — The eyes and ears are called the organs of the spiritual sense. The other organs of sense must come in contact with the object, in order to know of its qualities or character.

With the ear we can hear sounds produced afar off, and with the eye we can see the object that impresses us, though many leagues in the distance.

The eye then is the highest as an agent of expression.

It has long been characterized as the "window of the soul."

The eye is an intellectual agent, denoting the various states of the mind.



In the normal eye the upper lid just touches the iris. A small eye indicates strength; a large eye indicates languor.

The eye opens only in the first emotion, then it becomes calm.

The eyebrow lifted and the voice lowered indicates a desire to create surprise, and a lack of mental depth.

The lowered brow signifies retention, repulsion, like a closed door.

The elevated brow is like the open door. The eyebrow is the door of intelligence.

The inflections are in accord with the eyebrows. When the brow is raised, the voice is raised. This is the normal movement of the voice in relation to the eyebrow.

Sometimes the eyebrow and voice are in contradiction. Then there is always an ellipse; it is a thought unexpressed.

In expressing the word "indeed," if the brow and voice are lowered, the case is grave; if the brow and voice are elevated, the case is mild, amiable; if the voice is raised and the brow lowered, the case is doubtful, suspicious.

1. In *calm repose*, the eye is normal.
2. In *firmness*, the eye partially closes itself.
3. In *stupor*, the eyelid hangs.
4. In *astonishment*, the lids are dilated, the brow raised.
5. In *disdain*, the brow is held normal, the lid is dilated.
6. In *perplexity*, the brow and lids contract.

**The Head.** — Besides the habitual bearings of this agent of expression which are quite permanent, we have, —

1. The movements of attitude which are temporarily permanent.
2. The movements of inflection, or fugitive movements.

The head has nine primary attitudes from which the others proceed. In the normal attitude the head is neither high nor low. In the concentric, the head is lowered; in the eccentric, the head is elevated.

There are some *general* facts to be observed as to position of the head.

1. The head suppressed upon itself (bent forward) indicates suppression of self.
2. Head thrown up indicates assertion of self.
3. Dropping the head upon the breast indicates shame, remorse.

**Fugitive Movements of the Head — Inflection. — 1.** Forward movement ending in upright one, elevated chin, indicates interrogation, hope, appellation, desire. "Will you go?"

2. The same, chin lowered, — doubt, resignation. "I am resigned to it, wise or unwise."

3. Nod of the head, forward movement, confirmation, "Yes, all well."

4. Brusque movement forward, menace of a resolute man. "Send us the prisoners, or you shall hear from us."

5. Head back, exaltation.

6. Brusque movement backward, menace of a weak man. "Now, if you don't do it, I will make you pay for it."

7. Rotative movement from shoulder to shoulder, impatience, regret. "I regret it very much."

8. Rotating head, perpendicular, — negative, "No."

If the movement ends toward the interlocutor, simple negative, "No, sir." If the movement ends opposite to him, negative with distrust.

9. The rotative, then forward movement, — exaltation.

When the head has a serious part to play, it communicates an inflective movement to the hand which renders it terrible.

*Menace.* In the fugitive movement we have indicated the menace of (a) *weakness*, (b) *resolution*. This can be transferred to the hand. "You will have a quarrel to settle with me."

"A man who menaces with his head is not sure of his aim, but one who menaces with his hand is sure of striking right. In order to do this, the eye must be firmly fixed, as the eye necessarily loses its power and accuracy by a movement of

the head. There is great power in the menace communicated by the hand. The head menace is more physical, the hand menace more intellectual.

"When the speaker does not wish to express his opinion, and has the fear of compromising himself with his eye, he turns aside his glance, and the menace is communicated to the shoulder. This has less strength, because it is rendered by one of the sensitive agents."

### ATTITUDES OF THE HEAD.

SENTIMENTS.	EXPRESSION.
1. Calm repose, strategem . . . .	{ Head easily erect.
2. Cunning, envy, hate, suspicion,	{ Head inclined from object sidewise to self.
3. Sensualism . . . . .	{ The head inclined from object, eye to corner next to object.
4. Pride, arrogance . . . . .	{ Head turned away from object and thrown back.
5. Contemplation . . . . .	{ Head inclined before the object.
6. Vehemence, exaltation, abandon- ment of self . . . . .	{ Head thrown back.

*Lifting the whole body with the head, exaltation of self over object; expresses arrogance.*

- |                                  |                                      |
|----------------------------------|--------------------------------------|
| 7. Veneration, reverence . . . . | { Head inclined obliquely to object. |
| 8. Tenderness, affection . . . . | { Head inclined laterally to object. |
| 9. Nonchalance, confidence . . . | { Head inclined away from object.    |

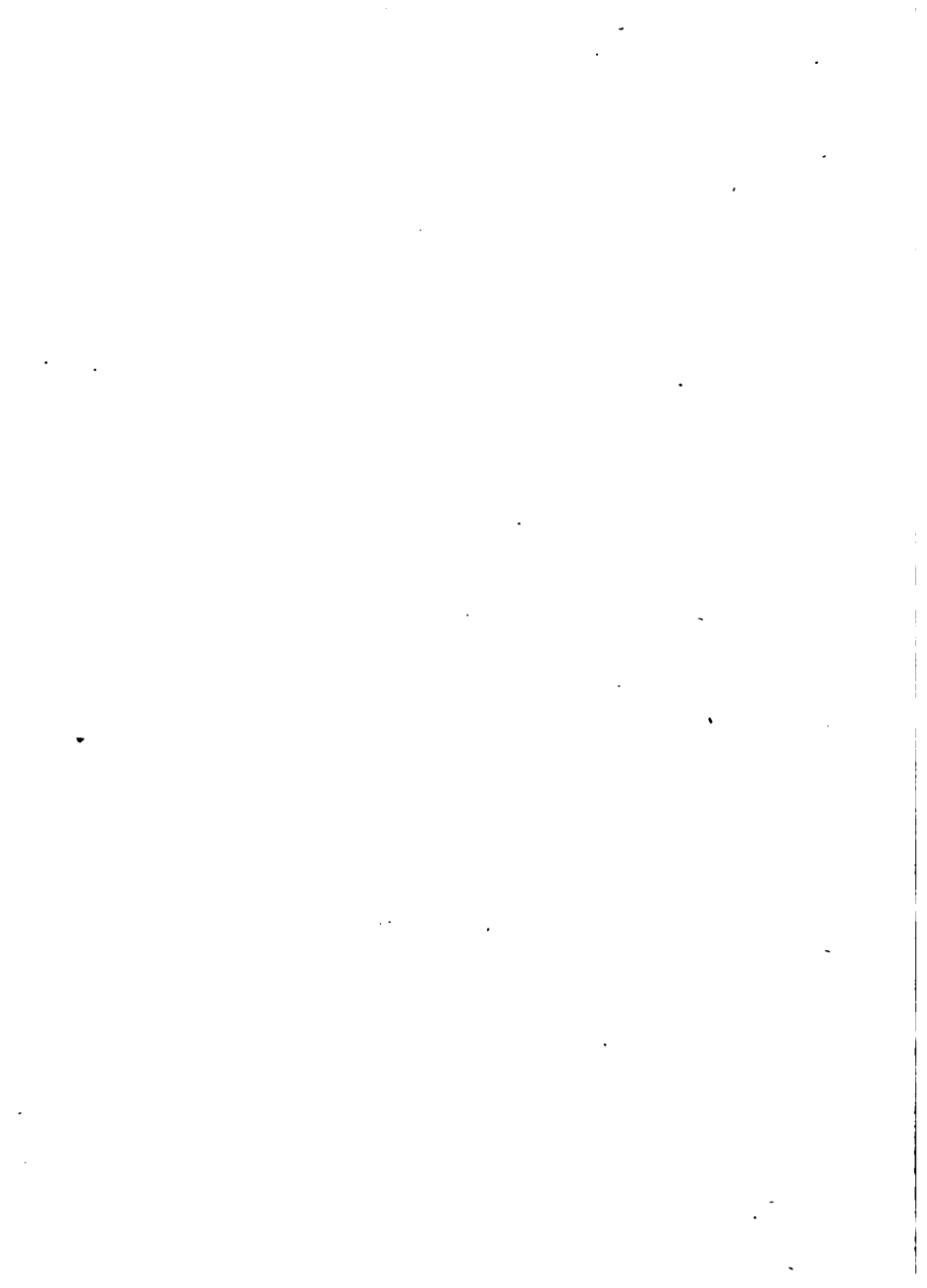
*Head thrown directly and easily back, with uplifted face, may express spiritual exaltation.*



**PART III.**

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**EXPRESSION.**



## EXPRESSION.

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**The Speaker before the Audience.** — When as speaker you appear before an audience, in the pulpit, at the bar, or on the platform, you are supposed to be informed as to your subject, and to have arranged the matter for the easiest and most effective presentation. You must be thoroughly possessed by the subject and forget self, and in a measure the audience. Think not how to appear great, nor to win the applause of the audience. Your purpose now is to give the truth that stirs your own soul. All tricks and artifices are vain. Have a purpose; aim to accomplish it. Now leave all practice; execution is called for. Nothing so “makes the judicious grieve” as a speaker practising before his audience.

The speaker's bearing should be strong and confident, yet deferential. Stand free, but do not lounge. Very plainly the speaker should face the audience. Do not turn the back upon the audience even when addressing the past; any position that does not show part of the face to the audience is not admissible. Keep your eye upon the audience, for this gives controlling influence over them.

Every change of attitude should be controlled by a purpose, and be made only as a preparation for the delivery of a new idea, or before a paragraph or other division of the discourse. Thought should be taken to keep the lungs well supplied and the chest lifted. Just before speaking the first sentence, slowly fill the lungs by breathing through the nostrils, in the mean while looking upon the audience to challenge their attention. In beginning do not mumble the sounds. It is safe to say that eight out of every ten speakers begin in such

a low and weak voice, that one half of an audience of average size do not hear the first part of the discourse. On the other hand, caution must be exercised not to begin by shouting. Begin on the conversational level. Direct the voice to the farthest person in the room, and with clearness and force lift the voice to this auditor, and be sure he hears.

In execution, your first effort should be to make yourself **UNDERSTOOD**; therefore clearly or distinctly speak the words, giving every syllable its due time in pronunciation, not prettily, but with force and smoothness.

In the second place, you must make yourself **FELT**. "Eloquence consists in feeling a truth yourself, and in making those who hear you feel it." Do not seek to produce an "effect." This is an abomination. In expression, while preserving the unity, you must seek variety. Avoid being borne along by one emotion. Let thought and emotion have full play; let voice and action, untrammelled, do their part in responding. Whisper, plead, storm, persuade, in keeping with the thought and emotion. Lead the audience up step by step, seeking the legitimate conviction, "The truth, we will defend it, we will live it!"

The closing words should be adapted to compose the emotions and leave the thought of the effort upon the mind. Prof. Monroe gave his pupils the appropriate motto, "Have something to say; say it; stop."

As a reader you should be familiar with what you are to read. Avoid bending over to the page. If holding the book, lift it about as high as the shoulder, in the left hand, little finger and thumb keeping the book open, the remaining fingers supporting it. In representing two characters, for one, read to the right; for the other, to the left. Less action is required in reading than in speaking, except in strong forensic declamation or in dramatic delineation.

Think the thought, recall the scenes of the subject; give it to the audience.



**Analysis of Written Language.** — Speech expresses thought and emotion by the varied use of emphasis, time, force, pitch, quality of voice, etc., as previously discussed.

Written language should be carefully analyzed to find out the *sense* of the author, the various sentiments, the strength of passion involved, in order to determine what parts require prominence, what are to be cast into the shade, what parts are separated in the sentence, though related in thought, that emphasis, pitch, inflection, rate, etc., may be intelligently applied. Every piece of composition has its own peculiar atmosphere, and the speaker should find it and let it permeate his mind.

With the selections for practice will be given the principal points in the analysis of the pieces. I will give first the style of delivery; second, the emotional attitude of the speaker; and indicate other points in analysis by the mechanics of expression. Proper emphasis, slurring and pauses, are the leading features in the mechanics of expression, and these are indicated in some of the selections given here for practice.\*

Small capitals indicate the words that take the leading emphasis; italics, the words in the deepest shade (read on lower pitch and faster); the "0," a pause. Every measure, as in music, is to occupy the same time, to be consumed in pronunciation or pauses. Long quantity, though unaccented, may fill a measure. Be free in action, afterward criticise according to the principles of action-language.

The finer shades of expression must be wrought out by the student in the light of the instruction already given, as an attempt to give a complete analysis in book instruction would be laborious and confusing, if not impossible.

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\* Other selections are given for the students to analyze.

## I. THE ELDER BROTHER.—MONROE'S READER.

*Simple Conversational.*—Observe the inquiring mood of the elder brother, the easy-going mood of the landlord. Medium pitch, slow rate, simple inflections.

0 A | gentleman | of England | 0 had | two SONS; | 0 0 |  
the ELDER of | whom, 0 | *eager for* | *adventure*, | 0 and | *wearry*  
*of* | *the restraints* | *of home*, | 0 0 | obtained his | father's per-  
mission | 0 to go | ABROAD. | 0 0 | 0 0 |

Ten | years | later, 0 | 0 a | TRAVELLER, | 0 0 | *prema-*  
*turally* | *old*, 0 | *covered* | *with rags* | and *dust*, 0 | stopped at |  
an inn | near the | paternal | estate. | 0 0 | Nobody | KNEW  
him, | 0 *at-* | *though*, 0 | *by his* | *conversa-* | *tion*, 0 | he ap-  
peared | to have had | 0 some | previous | 0 AC- | QUAIN-  
ANCE | with the | neighborhood. | 0 0 | 0 Among | other |  
questions, 0 | he asked | concerning | the fa- | ther of | the  
TWO | SONS. 0 | 0 0 | 0 0 |

"Oh, 0 | he's DEAD," | 0 *said the* | *landlord*; | 0 0 | "been  
dead | these five | YEARS; 0 | 0 poor | old | man! | 0 0 | dead  
and | forgot- | ten 0 | LONG | ago!" | 0 0 | 0 0 |

"And | his SONS?" | 0 *said the* | *traveller*, | 0 *after* | a  
*pause*; | 0 "I | believe | he had | TWO." | 0 0 |

"Yes, | 0 he | had. | 0 THOMAS | 0 and JAMES. | 0 0 |  
Tom | was the | HEIR. 0 | 0 But | he was | UNSTEADY; 0 | 0  
had | a ROVING | disposition; 0 | 0 gave | his | father | no  
end | of trou- | ble. 0 | Poor | old man! | 0 0 | poor | old  
man!" | 0 0 | And the | landlord, | 0 *shaking* | *his head* |  
*sorrow-* | *fully*, 0 | drained a | good tank- | ard of | his own |  
ale, 0 | by way of | solace | 0 to his | melan- | choly | reflec-  
tions. 0 | 0 0 | 0 0 |

The trav- | eller 0 | passed a | trembling | hand 0 | over |  
his own | pale brow | and rough | beard, 0 | and said |  
again, — | 0 0 |

"But 0 | James, 0 | the SEC- | OND son, | 0 HE is 0 alive?"  
| 0 0 | 0 0 |

"You would | THINK | so," 0 | *said the | landlord,* 0 | smacking | his lips. | 0 0 | "Things | have hap- | pened WELL | for him. | 0 0 | The old | man dead; | 0 his broth- | er dead | too —"

"His | brother | DEAD?" 0 | *said the | travel- | ler, with | a start.* 0 | 0 0 |

"Dead, | 0 or as | GOOD as | dead. | 0 0 | He went | off on | his trav- | els ten | YEARS | ago, | and has | never | been heard | of since. | 0 0 | So JAMES | has come | into | the ec- | tate, 0 | 0 and | a BRAVE | estate | it is, | 0 and | a gay | GENTLEMAN | is James — | 00 | What! GOING, | sir?" | 0 0 |

"I beg | your par- | don," 0 | *said the | travel- | ler, ris- | ing.* | 0 "I — 0 | I 0 | have | BUSINESS | with this | James."

## II. THE CHEERFUL LOCKSMITH.—CHARLES DICKENS.

*Animated Narrative.*—To express the cheerfulness of this selection, read on quite a high pitch, making wide intervals when required, to the lower pitches. Long quantity, pure tone. Give "tink" a metallic sound.

From the workshop of the Golden Key there issued forth a TINKLING sound, so merry and good-humored, that it suggested the idea of some one working BLITHELY, and made quite pleasant music. Tink, tink, tink, clear as a silver BELL, and audible at every pause of the streets' HARSHER noises, *as though it said*, "I don't care; nothing puts ME out. I am RESOLVED to be happy."

Women SCOLDED, children SQUALLED, heavy CARTS went rumbling by, horrible cries proceeded from the lungs of HAWKERS; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a BIT the more for having been outdone by LOUDER sounds, — tink, tink, tink, tink, tink.

It was a perfect EMBODIMENT of the still small voice, free

from all cold, hoarseness, huskiness, or unhealthiness of ANY kind. Foot passengers slackened their pace, and were disposed to LINGER near it; neighbors who had got up splotic that morning, felt GOOD-HUMOR *stealing on them as they heard it*, and by degrees became quite sprightly. Mothers danced their BABIES to its ringing. Still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.

Who but the locksmith could have MADE such music? A gleam of SUN *shining through the unsashed window and checking the dark workshop with a broad patch of light*, fell full UPON him, as though attracted by his sunny heart. There he STOOD *working at his anvil*, his face radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead, the EASIEST, FREEST, HAPPIEST man in all the world.

### III. LOCHINVAR.—SIR WALTER SCOTT.

*Lively Narrative.*—Observe that the author is in sympathy with Lochinvar. Observe, also, the haughty attitude of the father, the deferential-indifferent attitude of Lochinvar. High pitch, quick rate, medium stress, frequent wide intervals.

1. O young Lochinvar has come out of the West,  
Through all the wide border his steed was the best!  
And save his good broadsword, he weapon had none,  
He rode all unarmed, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.
2. He stayed not for brake, and he stopped not for stone,  
He swam the Eske River where ford there was none;  
But ere he alighted at Netherby gate,  
The bride had consented, the gallant came late:  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of young Lochinvar.

3. So boldly he entered the Netherby hall,  
'Mong bridesmen, and kinsmen, and brothers, and all:  
Then spoke the bride's father, his hand on his sword  
(For the poor craven bridegroom said never a word),  
"O come ye in peace here, or come ye in war,  
Or to dance at our bridal, young Lord Lochinvar?"
4. So stately his form, and so lovely her face,  
That never a hall such a galliard did grace;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume;  
And the bridemaids whispered, "'T were better, by far,  
To have matched our fair cousin with young Lochinvar."
5. One touch to her hand, and one word in her ear,  
When they reached the hall-door, and the charger stood near;  
So light to the croupe the fair lady he swung,  
So light to the saddle before her he sprung;  
"She is won! we are gone! over bank, bush, and scar,  
They'll have fleet steeds that follow," quoth young Lochinvar.

#### IV. TOUSSAINT L'OUVERTURE. — WENDELL PHILLIPS.

*Oratoric.* — Conversational basis. Observe the easy but vivid and incisive style in this short extract from a speech of this prince of American orators. Medium pitch, slow rate, radical stress, downward slides.

Mounting his horse, and riding to the eastern end of the island, Toussaint looked out on a sight such as no native had ever seen before. Sixty ships of the line, crowded by the best soldiers of Europe, rounded the point. They were soldiers who had never yet met an equal, whose tread, like Cæsar's, had shaken Europe, soldiers who had scaled the pyramids and planted the French banners on the walls of Rome. He looked a moment, counted the flotilla, let the reins fall on the neck of his horse, and turning to Cristophe, exclaimed, "All France is come to Hayti; they can only

come to make us slaves; and we are lost!" He then recognized the only mistake of his life,—his confidence in Bonaparte, which had led him to disband his army. Returning to the hills, he issued the only proclamation which bears his name and breathes vengeance: "My children, France comes to make us slaves. God gave us liberty; France has no right to take it away. Burn the cities, destroy the harvests, tear up the roads with cannon, poison the wells, show the white man the hell he comes to make." And he was obeyed.

When the great William of Orange saw Louis XIV. cover Holland with troops, he said, "Break down the dikes, give Holland back to the ocean"; and Europe said, "Sublime!" When Alexander saw the armies of France descend upon Russia, he said, "Burn Moscow, starve back the invaders"; and Europe said, "Sublime!" This black saw all Europe marshalled to crush him, and gave to his people the same heroic example of defiance.

It is true, the scene grows bloodier as we proceed. But, remember, the white man fitly accompanied his infamous attempt to reduce freemen to slavery with every bloody and cruel device that bitter and shameless hate could invent. Aristocracy is always cruel. The black man met the attempt, as every such attempt should be met, with war to the hilt. In his first struggle to gain his freedom, he had been generous and merciful, saved lives and pardoned enemies, as the people in every age and clime have always done when rising against aristocrats. Now, to save his liberty, the negro exhausted every means, seized every weapon, and turned back the hateful invaders with a vengeance as terrible as their own, though even now he refused to be cruel.

Leclerc landed. Cristophe took two thousand *white* men, women, and children and carried them to the mountain for safety, then with his own hands set fire to the splendid palace which French architects had just finished for him, and in forty

hours the place was in ashes. The battle was fought in its streets, and the French driven back to their boats. Wherever they went they were met with fire and sword. Once resisting an attack, the blacks, Frenchmen born, shouted the Marseilles hymn, and the French stood still; they could not fight the Marseillaise. And it was not till their officers sabred them on that they advanced, and then they were beaten.

He then sent word to Leclerc, "I will submit. I could continue the struggle for years,—could prevent a single Frenchman from safely quitting your camp. But I hate bloodshed. I have fought only for the liberty of my race. Guarantee that, I will submit and come in." He took the oath to be a faithful citizen, and on the same crucifix Leclerc swore that he should be faithfully protected, and that the island should be free.

As the French general glanced along the line of his splendidly equipped troops, and saw opposite Toussaint's ragged, ill-armed followers, he said to him, "L'Ouverture, had you continued the war, where could you have got arms?" "I would have taken yours," was the Spartan reply.

He went down to his house in peace; it was summer. Leclerc remembered that the fever months were coming, when his army would be in hospitals, and when one motion of that royal hand would sweep his troops into the sea. He was too dangerous to be left at large. So they summoned him to attend a council; he went, and the moment he entered the room the officers drew their swords and told him he was a prisoner.

He was sent to the castle of St. Joux, to a dungeon twelve feet by twenty, built wholly of stone, with a narrow window, high up on one side, looking out on the snows of Switzerland. In this living tomb the child of the sunny tropics was left to die.

# V. SPEECH ON AMERICAN INDEPENDENCE. — PATRICK HENRY.

*Oratoric.* — Observe the strong, bold attitude of the author. Medium pitch; slow rate; radical stress. Observe the opportunity for climax.

Mr. | President, | 0 0 | 0 it is | natural to | man | 0 to in-  
| dulse in the il- | lusions of | hope. | 0 0 | 0 0 | We are |  
apt to | shut our | eyes | 0 a- | gainst a | painful | truth, |  
0 0 | 0 and | listen to the | song of that | syren, | 0 0 | till  
she trans- | forms us | 0 into | beasts. | 0 0 | 0 0 | 0 Is | this  
the | part of | wise | men, | 0 en- | gaged in a | great and |  
arduous | struggle | 0 for | liberty? | 0 0 | 0 0 | Are we dis-  
| posed | 0 to | be of the | number of | those | 0 who | hav-  
ing | eyes, | see not, | 0 and | having | ears, | hear not the |  
things | 0 which so | nearly con- | cern our | temporal sal-  
vation? | 0 0 | 0 0 | 0 For | my | part, | 0 what- | ever | an-  
guish of | spirit | 0 it may | cost, | 0 0 | I am | willing to |  
know the | whole | truth; | 0 0 | 0 to | know the | worst, |  
0 0 | and to pro- | vide for it. | 0 0 | 0 0 |

0 They | tell us, | sir, 0 | that we are | weak, | 0 un- | able  
to | cope with so | formidable an | adversary. | 0 0 | 0 0 | 0  
But | when shall we be | stronger? | 0 0 | 0 0 | Will it be the  
| next | week, | 0 or the | next | year? | 0 0 | 0 0 | Will it |  
be | when we are | totally dis- | armed, | 0 and | when a |  
British | guard | 0 shall be | stationed in | every | house? | 0 0  
0 | 0 0 | 0 Shall we | gather | strength | 0 by | irreso- | lution,  
| 0 and in- | action? | 0 0 | 0 0 | 0 Shall we ac- | quire the  
| means of ef- | fectual re- | sistance, | 0 by | lying su-  
pinely | 0 on our | backs, | 0 and | hugging the de- | lusive |  
phantom of | hope, | 0 un- | til our | enemies | 0 shall have |  
bound us | hand and | foot? | 0 0 | 0 0 | Sir, 0 | 0 we are |  
not | weak, | 0 if we | make a | proper | use of | those | means  
| 0 which the | God of | nature | 0 hath | placed in our |  
power. | 0 0 | 0 0 | Three | millions of | people | 0 0 | armed  
in the | holy | cause of | liberty, | 0 and in | such a | country |



0 as | that which | we pos- | sess, | 0 are in- | vincible | 0 by |  
 any | force | 0 which our | enemy | 0 can | send a- | gainst us.  
 | 0 0 | 0 0 | 0 Be- | sides, sir, | 0 we shall | not | fight our |  
 battles a- | lone. | 0 0 | 0 0 | There is a | just | God | 0 who  
 pre- | sides | over the | destinies of | nations; | 0 0 | 0 and |  
 who will | raise up | friends | 0 to | fight our | battles | for  
 us. | 0 0 | 0 0 | 0 The | battle, | sir, | 0 is | not to the | strong  
 a- | lone, | 0 0 | it | is to the | vigilant, | 0 the | active, | 0 the  
 | brave. | 0 0 | 0 0 | 0 Be- | sides, sir, | 0 we have | no e- |  
 lection. | 0 0 | 0 0 | If we were | base enough | 0 to de- |  
 sire it, | 0 it is | now | too | late | 0 to re- | tire from the |  
 contest. | 0 0 | 0 0 | There is | no re- | treat, | 0 0 | but in  
 sub- | mission | 0 and | slavery. | 0 0 | 0 0 | 0 Our | chains  
 are | forged. | 0 0 | 0 0 | 0 Their | clanking | 0 may be |  
 heard | on the | plains of | Boston. | 0 0 | 0 0 | 0 The | war  
 | 0 is in- | evitable, | 0 0 | and | let it | come! | 0 0 | 0 0 |  
 0 I re- | peat it, sir, | 0 0 | let it | come! | 0 0 | 0 0 | It is in  
 | vain, sir, | 0 to ex- | tenuate the | matter. | 0 0 | I | know  
 not | what | course | others may | take; | 0 0 | 0 but | as for  
 | me, | 0 0 | give me | liberty; | 0 0 | 0 or | give me | death!  
 | 0 0 | 0 0 |

# VI. CASSIUS TO BRUTUS. — SHAKESPEARE.

*Dramatic.* — Notice the shrewd, argumentative method of Cassius. High pitch; "mental" tone; many circumflexes; moderate rate; radical stress; quotations in italics.

Well, honor is the subject of my story.  
 I cannot tell what you and other men  
 Think of this life, but, for my single self,  
 I had as lief not be as live to be  
 In awe of such a thing as I myself.  
 I was born free as Cæsar; so were you:  
 We both have fed as well; and we can both  
 Endure the winter's cold as well as he:  
 For once, upon a raw and gusty day,  
 The troubled Tyber chafing with her shores,

Cæsar said to me, *Dar'st thou, Cassius, now  
Leap in with me into this angry flood,  
And swim to yonder point?* Upon the word,  
Accoutred as I was, I plunged in,  
And bade him follow: so indeed he did.  
The torent roared, and we did buffet it  
With lusty sinews, throwing it aside  
And stemming it with hearts of controversy;  
But, ere we could arrive the point propos'd,  
Cæsar cried, *Help me, Cassius, or I sink!*  
I, as Æneas, our great ancestor,  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so from the waves of Tyber  
Did I the tired Cæsar: and this man  
Is now become a god; and Cassius is  
A wretched creature, and must bend his body,  
If Cæsar carelessly but nod on him.  
He had a fever when he was in Spain;  
And when the fit was on him I did mark  
How he did shake; 'tis true, this god did shake:  
His coward lips did from their color fly;  
And that same eye, whose bend doth awe the world,  
Did lose his lustre. I did hear him groan:  
Ay, and that tongue of his, that bade the Romans  
Mark him, and write his speeches in their books,  
Alas, it cried, *Give me some drink, Titinius,*  
As a sick girl. — Ye gods, it doth amaze me,  
A man of such a feeble temper should  
So get the start of the majestic world,  
And bear the palm alone.  
*Brutus and Cæsar:* what should be in that *Cæsar*?  
Why should that name be sounded more than yours?  
Write them together, yours is as fair a name;  
Sound them, it doth become the mouth as well;  
Weigh them, it is as heavy; conjure with them,  
*Brutus* will start a spirit as soon as *Cæsar*.  
Now, in the names of all the gods at once,  
Upon what meat doth this our Cæsar feed,  
That he is grown so great? Age, thou art sham'd!

Rome, thou hast lost the breed of noble bloods !  
When went there by an age, since the great flood,  
But it was fam'd with more than with one man ?  
When could they say, till now, that talk'd of Rome,  
That her wide walls encompass'd but one man ?  
Now is it Rome indeed, and room enough,  
When there is in it but one only man.  
O, you and I have heard our fathers say  
There was a Brutus once that would have brook'd  
Th' eternal Devil to keep his state in Rome,  
As easily as a king !

#### VII. LANGUAGE. — RUSKIN.

*Didactic conversational.* — Medium pitch inclining to high; slow rate; downward slides; inclining to pure tone.

With regard to the art of all men, that of language, the chief vices of education have arisen from the one great fallacy of supposing that noble language is a communicable trick of grammar and accent, instead of the careful expression of right thought. All the virtues of language are, in their roots, moral; it becomes accurate if the speaker desires to be true; clear, if he speaks with sympathy and a desire to be intelligible; powerful, if he has earnestness; pleasant, if he has sense of rhythm and order.

There are no other virtues of language producible by art than these; but let me mark more deeply for an instant the significance of one of them. Language, I said, is only clear when it is sympathetic. You can, in truth, understand a man's word only by understanding his temper. Your own word is also as of an unknown tongue to him unless he understands yours. And it is this which makes the art of language, if any one is to be chosen separately from the rest, that which is fittest for the instrument of a gentleman's education.

To teach the meaning of a word thoroughly, is to teach the nature of the spirit that coined it; the secret of language is the secret of sympathy, and its full charm is possible only to

the gentle. And thus the principles of beautiful speech have all been fixed by sincere and kindly speech.

On the laws which have been determined by sincerity, false speech, apparently beautiful, may afterward be constructed; but all such utterance, whether in oration or poetry, is not only without permanent power, but it is destructive of the principles it has usurped. So long as no words are uttered but in faithfulness, so long the art of language goes on exalting itself; but the moment it is shaped and chiselled on external principles, it falls into frivolity and perishes. No noble nor right style was ever yet founded but out of a sincere heart.

No man is worth studying to form your style who does not mean what he says; nor was any great style ever invented but by some man who meant what he said.

And of yet greater importance is it deeply to know that every beauty possessed by the language of a nation is significant of the innermost laws of its being. Keep the temper of the people stern and manly; make their associations courteous, grave, and for worthy objects; occupy them in just deeds, and their tongue must needs be a grand one. Nor is it possible, therefore, that any tongue should be a noble one, of which the words are not so many trumpet calls to action. All great languages invariably utter great things and command them; they cannot be mimicked but by obedience; the breath of them is inspiration because it is not only vocal but vital; and you can only learn to speak as these men spoke, by becoming what these men were.

#### VIII. BUNKER HILL MONUMENT. — WEBSTER.

*Oratoric.* — Observe the thoughtful, solid utterances. Slow time, medium to low pitch, full voice, downward slides (Webster's delivery was noted for the abundance of strong, downward slides), radical stress

We know, indeed, that the record of illustrious actions is most safely deposited in the universal remembrance of man-

kind. We know, that if we could cause this structure to ascend, not only till it reached the skies, but till it pierced them, its broad surfaces could still contain but a part of that which, in an age of knowledge, has already been spread over the earth, and which history charges itself with making known to all future times. We know that no inscription, no entablatures less broad than the earth itself, can carry information of the events we commemorate where it has not already gone; and that no structure which shall not outlive the duration of letters and knowledge among men, can prolong the memorial. But our object is, by this edifice to show our deep sense of the value and importance of the achievements of our ancestors; and, by presenting this work of gratitude to the eye, to keep alive similar sentiments, and to foster a constant regard for the principles of the Revolution. Human beings are composed, not of reason only, but of imagination also, and sentiment; and that is neither wasted nor misapplied, which is appropriated to the purpose of giving right direction to sentiments, and of opening proper springs of feeling in the heart.

Let it not be supposed that our object is to perpetuate national hostility, or even to cherish a mere military spirit.

It is higher, purer, nobler. We consecrate our work to the spirit of national independence; and we wish that the light of peace may rest upon it forever. We rear a memorial of our conviction of that unmeasured benefit which has been conferred on our land, and of the happy influences which have been produced, by the same events, on the general interests of mankind. We come, as Americans, to mark a spot which must forever be dear to us and our posterity. We wish that whosoever, in all coming time, shall turn his eye hither, may behold that the place is not undistinguished where the first great battle of the Revolution was fought. We wish that this structure may proclaim the magnitude and importance of that event, to every class and every age.

We wish that infancy may learn the purpose of its erection from maternal lips; and that wearied and withered age may behold it and be solaced by the recollections which it suggests. We wish that labor may look up here and be proud in the midst of its toil. We wish that, in those days of disaster which, as they come on all nations, may be expected to come on us also, desponding patriotism may turn its eyes hitherward, and be assured that the foundations of our national power still stand strong. We wish that this column, rising towards heaven among the pointed spires of so many temples dedicated to God, may contribute also to produce, in all minds, a pious feeling of dependence and gratitude. We wish, finally, that the last object on the sight of him who leaves his native shore, and the first to gladden his heart who revisits it, may be something which shall remind him of the liberty and the glory of his country. Let it rise till it meets the sun in his coming, let the earliest light of the morning gild it, and parting day linger and play on its summit.

IX. PSALM CXXXIX.—KING DAVID.

*Solemn Address.*—Subjective and reverential attitude, low pitch, long quantity, inclined to monotone, full tone, slow rate, thorough, inclined to intermittent stress.

O | Lord, 0 | thou hast | searched me, | 0 and | known me.  
 | 0 0 | 0 0 | 0 Thou | knowest my | down- | sitting | 0 and  
 mine | up- 0 | rising, | 0 thou | under- | standest my | thoughts  
 | 0 a- | far | off. 0 | 0 0 | 0 0 | Thou | compasses my | path,  
 0 | 0 and my | lying | down, 0 | and art ac- | quainted with | all  
 my | ways. | 0 0 | For there is | not a | word in my | tongue, |  
 0 but | lo, 0 | 0 0 | Lord, | thou 0 | knowest it | alto- | gether.  
 | 0 0 | 0 0 | Thou hast be- | set me | 0 be- | hind and be- | fore,  
 0 | 0 and | laid thine | hand up- | on me. | 0 0 | 0 0 | Such 0 |  
 knowledge is | too | wonderful for | me: | 0 0 | it is | high, 0  
 | 0 I | cannot at- | tain unto it. | 0 0 | 0 0 | Whither shall I

| go 0 | 0 from thy | spirit? | 0 0 | 0 or | whither shall I | flee  
 from thy | presence? | 0 0 | 0 0 | If I as- | cend 0 | up into  
 | heaven, | 0 0 | thou art | there: | 0 0 | if I | make my | bed  
 in | hell | 0 be- | hold, 0 | thou art | there. | 0 0 | 0 0 | If I |  
 take the | wings of the | morning | 0 and | dwell in the | utter-  
 most | parts of the | sea: 0 | 0 0 | Even | there | 0 shall thy |  
 hand 0 | lead me, | 0 and thy | right 0 | hand shall | hold me.  
 | 0 0 | 0 0 | If I | say, | Surely the | darkness shall | cover  
 me: | 0 0 | even the | night 0 | 0 shall be | light a- | bout me:  
 | 0 0 | Yea, | 0 the darkness | hideth not from | thee; | 0 0 |  
 but the | night | shineth as the | day: | 0 0 | 0 the | darkness  
 | and the | light 0 | 0 are | both a- | like | 0 to | thee. | 0 0  
 | 0 0 |

## X. CHAPTER IX.—ST. JOHN.

*Thoughtful Narrative.*—Observe the dignified and thoughtful attitude of Jesus, the haughty bearing of the Pharisees, the cautious manner of the parents, the joyful manner of the man with restored sight, and finally his twitting of the Pharisees. Medium rate, middle pitch, long quantity, median stress, dramatic representation of the various speakers.

And as | Jesus | passed | by, 0 | 0 he | saw a | man which  
 was | blind from his | BIRTH. | 0 0 | 0 0 | And his dis- | ciples  
 | asked him, | saying, | Master, | who did | SIN, 0 | 0 this |  
 man | 0 or his | parents, | that he was | born 0 | blind? | 0 0 |  
 0 0 | Jesus | answered, | Neither hath this | MAN | sinned | NOR  
 his | parents: | 0 0 | but that the | works of | God | 0 should  
 be | made 0 | MANIFEST in | him. | 0 0 | 0 0 | I must | work the  
 | works of | him that | sent me, | while it is | day; | 0 0 | 0 the  
 | NIGHT | cometh | 0 when | no 0 | man | can 0 | work. 0 | 0 0  
 | 0 0 | 0 As | long | 0 as | I am in the | world, 0 | I | am the |  
 LIGHT | 0 of the | world. | 0 0 | 0 0 | When he had | thus 0 |  
 spoken, | 0 he | spat on the | GROUND, 0 | 0 and | made | CLAY  
 | 0 of the | spittle, | and he A- | NOINTED the | eyes 0 | 0 of  
 the | blind | man | 0 with the | clay, 0 | 0 and | said unto him, |  
 Go, 0 | wash in the | pool of | Siloam, | 0 0 | (*which is, by in-*

| *terpre-* | *tation,* | *Sent.*) 0 0 | 0 0 | 0 He | went his | way, |  
*therefore,* | 0 and | *WASHED,* | 0 and | came | seeing. | 0 0 |  
 0 0 |

0 The | *NEIGHBORS* | *therefore,* | 0 *and* | *they which be-* | *fore*  
*had* | *seen him,* | *that he was* | *blind,* | 0 0 | *said,* 0 | Is not | this  
 0 | he that | *SAT and* | *BEGGED?* | 0 0 | 0 0 | Some | said, 0 |  
 This | is | *HE;* | 0 0 | others | said, 0 | He is | *LIKE* him : | 0 0  
 | 0 but | *HE* | said, 0 | I | *AM* | he. | 0 0 | 0 0 | Therefore |  
 said they unto him, | 0 0 | How | were thine | eyes | *OPENED?*  
 | 0 0 | 0 0 | 0 He | answered and | said, | 0 A | man | 0 that  
 is | called | *JESUS* | made | clay, | 0 and a- | nointed mine |  
 eyes, | 0 and | said unto me, | Go to the- | pool of | Siloam, | 0  
 and | wash : 0 | 0 0 | ' and I | *WENT* and | *WASHED,* | 0 and I  
 re- | ceived | *SIGHT.* | 0 0 | 0 0 | Then | said they unto him, | 0  
 0 | Where | is he? | 0 0 | 0 He | said, 0 | 0 I | know not. | 0 0  
 | 0 0 |

0 They | brought to the | *PHARISEES* | him that a- | foretime  
 | 0 was | blind, | 0 0 | *And it was the* | *Sabbath* | day 0 | 0 when  
 | *Jesus* | made the | clay, | 0 and | opened his | eyes. | 0 0 | 0 0 |  
 Then a- | gain the | Pharisees | ALSO | asked him | how he had  
 re- | ceived his | sight. | 0 0 | 0 He | said unto | them, | 0 He |  
 put 0 | CLAY 0 | 0 upon mine | eyes, | 0 and I | *WASHED* | and  
 do | SEE. | 0 0 | 0 0 | *Therefore said* | some of the | *Pharisees,* | 0  
 This | man is | not of | God, | 0 be- | cause | 0 he | keepeth  
 not the | *SABBATH* | day. | 0 0 | Others | said, 0 | How can a  
 | man that is a | sinner, | do such | *MIRACLES?* | 0 0 | And  
 there was | 0 a di- | vision a- | mong them. | 0 0 | 0 0 | 0 They  
 say | unto the | blind | man a- | gain, 0 | 0 0 | What | sayest |  
 THOU of him? | that he hath | opened thine | eyes? | 0 0 | 0  
 He said, 0 | He is a | *PROPHET.* | 0 0 | 0 0 |

0 But the | Jews | did not BE- | LIEVE CON- | cerning him | 0  
*that he* | *had been* | *blind,* | 0 and re- | ceived his | sight, | 0 un- |  
 til they | called the | PARENTS of | him that had re- | ceived his  
 | sight. | 0 0 | 0 And they | asked THEM, | saying, | 0 0 | Is |  
 this your | son, | who ye | say | 0 was | born | blind? 0 | 0 0 |



how | then 0 | doth he | now 0 | SEE? 0 | 0 0 | 0 0 | 0 His  
 | parents | answered them | 0 and | said, | 0 0 | 0 We | know  
 | that | this is our | SON, 0 | and that he was | born | BLIND : 0  
 | 0 0 | But by | what 0 | means | 0 he | now | seeth, | 0 we |  
 know | NOT ; 0 | 0 or | WHO hath | opened his | eyes, | 0 we |  
 know not : | 0 0 | he is of | AGE, 0 | ask 0 | HIM, 0 | he shall  
 | speak for him- | self. 0 | 0 0 | 0 0

These | words 0 | spake his | parents, | 0 be- | cause they |  
 FEARED the | Jews : | 0 0 | 0 for the | Jews had agreed al |  
 ready, | that if | any man | 0 did | confess | that he was |  
 CHRIST, | he should be | put 0 | out of the | synagogue. | 0 0  
 | 0 0 | Therefore | said his parents, | he is of | AGE, 0 | ask 0 |  
 HIM. 0 | 0 0 | 0 0 |

Then A- | GAIN 0 | called they the | man that was | blind, | 0  
 and | said, 0 | Give 0 | GOD the | praise : | 0 we | know that |  
 this 0 | MAN 0 | 0 is a | sinner. | 0 0 | 0 0 | 0 He answered and  
 | said, 0 | Whether he | be a | SINNER or | no, 0 | 0 I | know  
 not ; | 0 0 | one | thing I | KNOW, | 0 that where- | as I | was 0  
 | blind 0 | 0 0 | now 0 | 0 I | see. | 0 0 | 0 0 | Then 0 | said  
 they | to him a- | gain, 0 | What DID he to thee ? | 0 0 | How 0  
 | opened he thine | eyes ? | 0 0 | 0 0 | 0 He answered them,  
 | 0 I have | told you AL- | READY, | 0 and ye | did not | HEAR :  
 | 0 0 | wherefore | would ye | hear it a- | gain ? | 0 0 | 0 Will  
 | YE | also | be his dis- | ciples ? | 0 0 | 0 0 | Then they RE- |  
 VILED him, | 0 and | said, | THOU art | HIS dis- | ciple ; | 0 but  
 | WE are | MOSES' dis- | ciples. | 0 0 | 0 0 | 0 We | KNOW that  
 God 0 | spake unto | MOSES : | 0 0 | as for | this 0 | FELLOW,  
 | 0 we | know not from | WHENCE he | is. | 0 0 | 0 0 | 0 The  
 | man | answered and | said unto them, | 0 0 | Why, 0 |  
 herein | 0 is a | MARVELLOUS | thing, | 0 that YE | know not  
 from | whence he | is, 0 | 0 and | yet he hath | opened mine | eyes.  
 | 0 0 | 0 0 | Now we | know that | God 0 | heareth not | SIN-  
 NERS : | 0 0 | but if | any man | be a | WORSHIPPER of | God,  
 0 | 0 and | doeth his | WILL, 0 | him he | heareth. | 0 0 | 0 0 |  
 Since the | world be- | gan 0 | it was not | heard, | 0 that | any

MAN | opened the | eyes of | one that was | born 0 | blind. 0 |  
 0 0 | 0 If | this | man were | not of | God, | 0 he could | do |  
 NOTHING. | 0 0 | 0 0 | 0 They | answered and | said unto him,  
 | 0 0 | Thou wast | alto- | gether | BORN in | sins, | 0 and dost  
 | thou | teach 0 | us? | 0 0 | And they | cast him | out. | 0 0 |  
 0 0 |

Jesus | HEARD that they had | cast him | out; 0 | 0 and |  
 when he had | FOUND him, | 0 he | said unto him, | 0 0 | Dost  
 thou be- | lieve on the | Son of | God? | 0 0 | 0 0 | 0 He |  
 answered and | said, 0 | Who | is he, | Lord? | 0 0 | that I |  
 MIGHT be- | lieve on him? | 0 0 | 0 0 | 0 And | Jesus | said unto  
 him, | 0 0 | Thou hast both | SEEN him, | 0 0 | and it is | he  
 that | TALKETH with thee. | 0 0 | 0 0 | And he | said, 0 | Lord,  
 | 0 I BE- | LIEVE. | 0 0 | And he | WORSHIPPED him. |

#### XI. THE SURE REWARD. — J. G. WHITTIER.

*Emotional Narrative.* — Moderate rate; middle pitch; median stress;  
 long quantity.

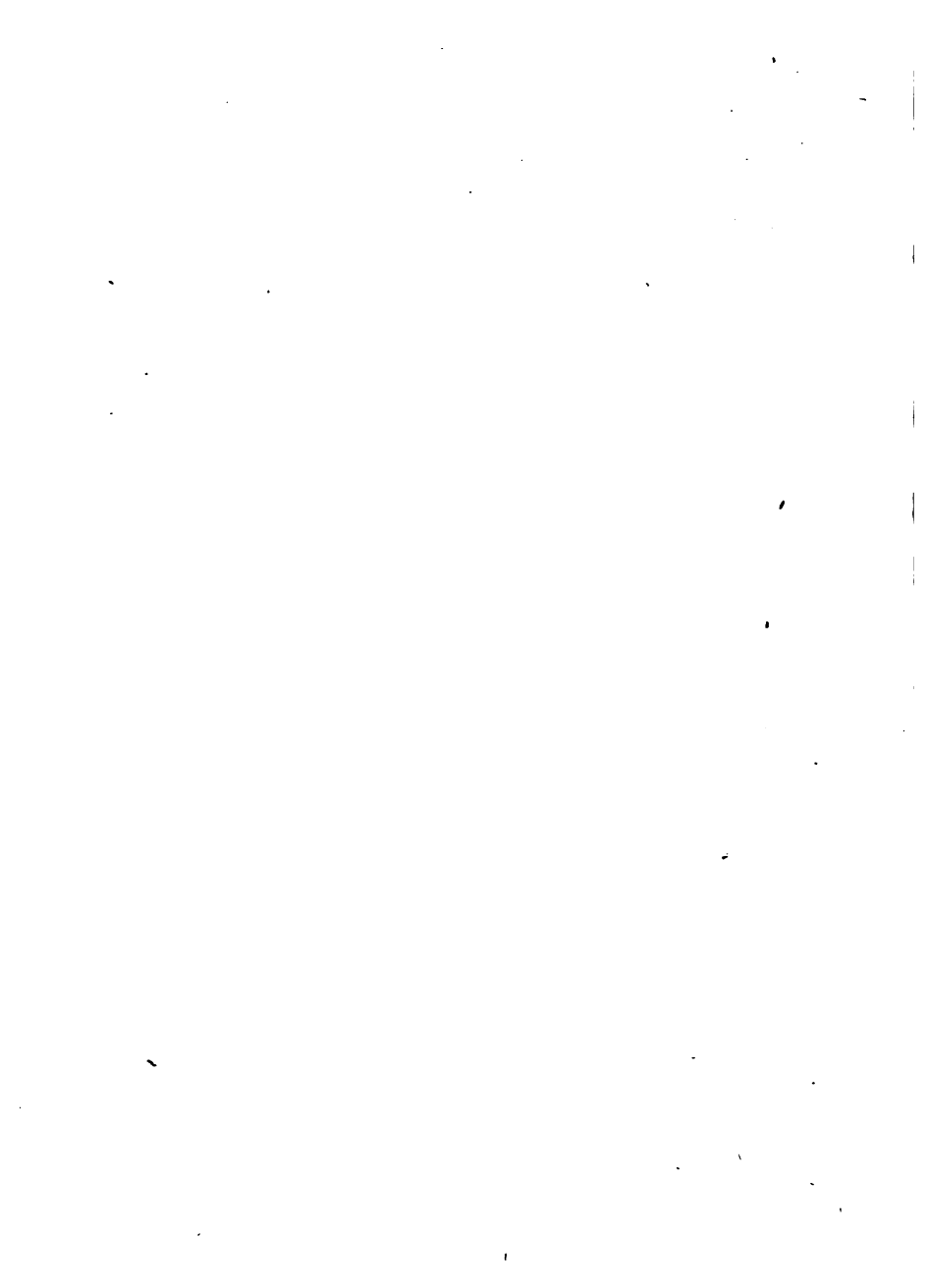
1. It may not be our lot to wield  
 The sickle in the ripened field;  
 Nor ours to hear on summer eves  
 The reaper's song among the sheaves.
2. Yet where our duty's task is wrought  
 In unison with God's great thought,  
 The near and future blend in one,  
 And whatsoe'er is willed, is done.
3. And ours the grateful service whence  
 Comes, day by day, the recompense;  
 The hope, the trust, the purpose stayed,  
 The fountain, and the noonday shade.
4. And were this life the utmost span,  
 The only end and aim of man,  
 Better the toil of fields like these,  
 Than waking dream and slothful ease.

5. But life, though falling like our grain,  
Like that revives and springs again;  
And, early called, how blest are they  
Who wait in heaven their harvest day.

## XII. FULNESS OF LOVE. — CHARLES WESLEY.

*Emotional Narrative.* — Middle pitch; moderate rate; full tone; median stress; long quantity.

1. O | Love Di- | vine, 0 | how | sweet | thou art! | 0 0 |  
When | shall I | find my | willing | heart 0 |  
All ta- | ken up | by thee? | 0 0 |  
I thirst, | 0 0 | I faint, | 0 0 | I die | 0 to | prove  
The | greatness | of redeem- | ing love, | 0  
The | love of | Christ 0 | to me. | 0 0 | 0 0 |
2. Stronger | his love | than death | or hell; | 0 0 |  
Its rich- | es 0 | are un- | searcha- | ble; 0 | 0 0 |  
The first- | born | sons of | light 0 |  
Desire | in vain | its depths | to see; | 0 0 | 0 | 0 |  
They can- | not reach | the mys- | tery, 0 |  
The length, | 0 0 | the breadth, | 0 0 | the height. | 0 0 | 0 0 |
3. O | that I | could for- | ever sit |  
With Mary | 0 at | the Mas- | ter's feet! | 0 0 |  
Be this | 0 my | happy | choice; 0 | 0 0 |  
My on- | ly care, | 0 0 | delight, | 0 0 | and bliss, | 0 0 |  
My joy, | 0 0 | my hea- | ven on | earth, 0 | be this, | 0  
To | hear the | Bride- | groom's | voice. 0 | 0 0 | 0 0 |
4. O | that I | could, 0 | with fa- | vored John, 0  
Re- | cline my | weary | head 0 | upon  
The | dear Re- | deemer's | breast! 0 | 0 0 |  
From care, | 0 0 | and sin, | 0 0 | and sor- | row free, | 0 0  
Give me, | 0 | Lord, | 0 to | find 0 | in thee |  
My ever- | lasting | rest. 0 |



## SELECTIONS.

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CONVERSATIONAL. — DESCRIPTIVE. — DIDACTIC. —  
NARRATIVE. — FORENSIC.

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### XIII. COLLOQUIAL POWERS OF DR. FRANKLIN. — WIRT.

NEVER have I known such a fireside companion. Great as he was, both as a statesman and as a philosopher, he never shone in a light more winning than when he was seen in a domestic circle. It was once my good fortune to pass two or three weeks with him, at the house of a private gentleman, in the back part of Pennsylvania; and we were confined to the house during the whole of that time, by the unintermitting constancy and depth of the snows. But confinement could never be felt where Franklin was an inmate. His cheerfulness and his colloquial powers spread around him a perpetual spring. When I speak, however, of his colloquial powers, I do not mean to awaken any notion analogous to that which Boswell has given us when he so frequently mentions the colloquial powers of Dr. Johnson. The conversation of the latter continually reminds one of "the pomp and circumstance of glorious war." It was, indeed, a perpetual contest for victory, or an arbitrary and despotic exaction of homage to his superior talents. It was strong, acute, prompt, splendid, and vociferous; as loud, stormy, and sublime as those winds which he represents as shaking the Hebrides, and rocking the old castles that frowned upon the dark rolling sea beneath. But one gets tired of storms, however sublime they may be, and longs for the more orderly current of nature. Of Franklin, no one ever became tired. There was no ambition of eloquence, no effort to shine, in anything which came from him. There was nothing which made any demand either upon your allegiance or your admiration.

His manner was as unaffected as infancy. It was nature's self. He talked like an old patriarch, and his plainness and simplicity put you, at once, at your ease, and gave you the full and free possession and use of all your faculties.

His thoughts were of a character to shine by their own light, without any adventitious aid. They required only a medium of vision like his pure and simple style, to exhibit, to the highest advantage, their native radiance and beauty. His cheerfulness was unremitting. It seemed to be as much the effect of a systematic and salutary exercise of the mind, as of its superior organization. His wit was of the first order. It did not show itself merely in occasional coruscations; but, without any effort or force on his part, it shed a constant stream of the purest light over the whole of his discourse. Whether in the company of commons or nobles, he was always the same, plain man; always most perfectly at his ease, with his faculties in full play, and the full orbit of his genius forever clear and unclouded. And, then, the stores of his mind were inexhaustible. He had commenced life with an attention so vigilant, that nothing had escaped his observation, and a judgment so solid, that every incident was turned to advantage. His youth had not been wasted in idleness, nor overcast by intemperance. He had been all his life a close and deep reader, as well as thinker; and, by the force of his own powers, had wrought up the raw materials which he had gathered from books, with such exquisite skill and felicity, that he had added a hundred-fold to their original value, and justly made them his own.

#### XIV. THE BELL OF LIBERTY. — HEADLEY.

1. THE representatives of the people assembled in solemn conclave, and long and anxiously surveyed the perilous ground on which they were treading. To recede was now impossible; to go on seemed fraught with terrible consequences.

2. The result of the long and fearful conflict that must follow was more than doubtful. For twenty days Congress was tossed on a sea of perplexity. At length Richard Henry Lee, shaking off the fetters that galled his noble spirit, arose on the 7th of June, and in a clear, deliberate tone, every accent of which rung to the farthest extremity of the silent hall, proposed the following resolution:—

3. "*Resolved*, That these United Colonies are, and ought to be, free and independent States, and all political connection between us and the States of Great Britain is, and ought to be, totally dissolved."

4. John Adams, in whose soul glowed the burning future, seconded the resolution in a speech so full of impassioned fervor, thrilling eloquence, and prophetic power that Congress was carried away before it, as by a resistless wave.

5. The die was cast, and every man was now compelled to meet the dreadful issue. The resolution was finally deferred to the 1st of July, to allow a committee, appointed for that purpose, to draft a Declaration of Independence.

6. When the day arrived, the Declaration was taken up and debated, article by article. The discussion continued for three days, and was characterized by great excitement. At length, the various sections having been gone through with, the next day, July 4, was appointed for final action.

7. It was soon known throughout the city; and in the morning, before Congress assembled, the streets were filled with excited men, some gathered in groups, engaged in eager discussion, and others moving toward the State House. All business was forgotten in the momentous crisis which the country had now reached.

8. No sooner had the members taken their seats than the multitude gathered in a dense mass around the entrance. The bellman mounted to the belfry, to be ready to proclaim the joyful tidings of freedom as soon as the final vote had passed. A bright-eyed boy was stationed below to give the signal.

9. Around that bell, brought from England, had been cast, more than twenty years before, the prophetic motto,

"PROCLAIM LIBERTY THROUGHOUT ALL THE LAND UNTO  
ALL THE INHABITANTS THEREOF."

Although its loud clang had often sounded over the city, the proclamation engraved on its iron lip had never yet been spoken aloud.

10. It was expected that the final vote would be taken without delay, but hour after hour wore on, and no report came from that mysterious hall where the fate of a continent was in suspense. The multitude grew impatient; the old man leaned over the railing, straining his eyes downward, till his heart misgave him, and hope yielded to fear.

11. But at length, at about two o'clock, the door of the hall opened, and a voice exclaimed, "It has passed!" The words leaped like lightning from lip to lip, followed by huzzas that shook the building. The boy-sentinel turned to the belfry, clapped his hands, and shouted, "Ring! ring!"

12. The desponding bellman, electrified into life by the joyful news, seized the iron tongue, and hurled it backward and forward with a clang that startled every heart in Philadelphia like a bugle blast. "Clang! clang!" the Bell of Liberty resounded on, ever higher and clearer and more joyous, blending in its deep and thrilling vibrations, and proclaiming in long and loud accents over all the land, the motto that encircled it.

13. Glad messengers caught the tidings as they floated out on the air, and sped off in every direction to bear them onward. When they reached New York, the bells rang out the glorious news, and the excited multitude, surging hither and thither, at length gathered around the Bowling Green, and, seizing the leaden statue of George III., which stood there, tore it into fragments. These were afterward run into bullets and hurled against his Majesty's troops.



14. When the Declaration arrived in Boston, the people gathered to old Faneuil Hall to hear it read ; and as the last sentence fell from the lips of the reader, a loud shout went up, and soon from every fortified height and every battery the thunder of cannon re-echoed the joy.

XV. TO THE CUCKOO. — WORDSWORTH.

O BLITHE new-comer ! I have heard,  
I hear thee and rejoice.  
O cuckoo ! shall I call thee bird,  
Or but a wandering voice ?

While I am lying here on the grass,  
Thy twofold shouts I hear ;  
From hill to hill it seems to pass,  
At once far off and near.

Thrice welcome, darling of the spring !  
Even yet thou art to me  
No bird, but an invisible thing,  
A voice, a mystery ;

The same whom in my school-boy's days  
I listened to ; that cry  
Which made me look a thousand ways,  
In bush, and tree, and sky.

To seek thee did I often rove  
Through woods and on the green ;  
And thou wert still a hope, a love ;  
Still long'd for, never seen.

And I can listen to thee yet ;  
Can lie upon the plain  
And listen, till I do beget  
That golden time again.

O blessed bird ! the earth we pace  
Again appears to be  
An unsubstantial faery place,  
That is fit home for thee !

## XVI. THE BOSTON MASSACRE. — BANCROFT.

1. ON Friday, the 2d of March, 1770, a British soldier of the 29th Regiment asked to be employed at Gray's rope-walk, and was repulsed in the coarsest words. He then defied the rope-makers to a boxing match; and, one of them accepting his challenge, he was beaten off. Returning with several of his companions, they too were driven away. A larger number came down to renew the fight with clubs and cutlasses, and in their turn encountered defeat.

2. There was an end to the affair at the rope-walk, but not at the barracks, where the soldiers inflamed each others' passions, as if the honor of the regiment had been tarnished.

3. On Saturday they prepared bludgeons; and being resolved to brave the citizens on Monday night, they forewarned their particular acquaintances not to be abroad.

4. Evening came on. The young moon was shining in a cloudless winter sky, and its light was increased by a new fallen snow. Parties of soldiers were driving about the streets, making a parade of valor, challenging resistance, and striking the inhabitants indiscriminately with sticks or sheathed cutlasses.

5. A band, which rushed out from the barracks in Brattle Street, armed with clubs, cutlasses, and bayonets, provoked resistance, and an affray ensued. An ensign at the gate of the barrack yard cried to the soldiers, "Turn out, and I will stand by you; kill them; stick them; knock them down; run your bayonets through them!" And one soldier after another levelled a firelock, and threatened to "make a lane" through the crowd.

6. Just before nine, as an officer crossed King Street, a barber's lad cried after him, "There goes a mean fellow who hath not paid my master for dressing his hair"; on which a sentinel left his post, and with his musket gave the boy a stroke on the head which made him stagger and cry for pain.

7. The street soon became clear, and nobody troubled the sentry, when a party of soldiers issued violently from the main guard, their arms glittering in the moonlight, and passed on hallooing, "Where are they? where are they? let them come!"

8. "Pray, soldiers, spare my life!" cried a boy of twelve, whom they met. "No, no; we will kill you all!" answered one of them, and knocked him down with his cutlass. They abused and insulted several persons at their doors and others in the street, running about like madmen in a fury, crying, "Fire!" which seemed their watchword, and, "Where are they? knock them down!" Their outrageous behavior occasioned the ringing of the bell at the head of King Street.

9. The citizens whom the alarm set in motion came out with canes and clubs; a body of soldiers also came up, crying, "Where are the cowards?" and brandishing their arms. From ten to twenty boys came after them, asking, "Where are they; where are they?" "There is the soldier who knocked me down," said the barber's boy; and they began pushing one another towards the sentinel. He primed and loaded his musket.

10. "The lobster is going to fire," cried a boy. Waving his piece about, the sentinel pulled the trigger. "If you fire, you must die for it," said one who was passing by. "I don't care," replied the sentry; "if they touch me, I will fire." "Fire away!" shouted the boys, persuaded he could not do it without leave from a civil officer; and a young fellow spoke out, "We will knock him down for snapping"; while they whistled through their fingers and huzzaed.

11. "Stand off," said the sentry, and shouted aloud, "Turn out, main guard!" "They are killing the sentinel," reported a servant, running to the main guard. "Turn out; why don't you turn out?" cried Preston, who was captain of the day, to the guard. A party of six formed with a corporal in front, and Preston following. With bayonets fixed, they

haughtily rushed through the people, upon the trot, cursing them, and pushing them as they went along.

12. They found about ten persons round the sentry, while about fifty or sixty came down with them. "For God's sake," said a citizen, holding Preston by the coat, "take your men back again; if they fire, your life must answer for the consequences." "I know what I am about," said he hastily, and much agitated.

13. None pressed on them or provoked them till they began loading, when a party about twelve in number, with sticks in their hands, moved from the middle of the street, where they had been standing, gave three cheers, and passed along the front of the soldiers, whose muskets some of them struck as they went by. "You are cowardly rascals," said they, "for bringing arms against naked men. Lay aside your guns, and we are ready for you. Come on, you lobster scoundrels; fire, if you dare; we know you dare not."

14. Just then one of the soldiers received a blow from a stick thrown, which hit his musket; and the word "Fire!" being given, he stepped a little on one side, and shot a mulatto, who at the time was quietly leaning on a long stick.

15. The people immediately began to move off. The rest fired slowly and in succession on the people who were dispersing. One aimed deliberately at a boy who was running for safety. Three persons were killed; eight were wounded, two of them mortally. Of all the eleven, not more than one had any share in the disturbance.

16. So infuriated were the soldiers that, when the men returned to take up the dead, they prepared to fire again, but were checked by Preston, while the 29th Regiment appeared under arms in King Street, as if bent on a further massacre. "This is our time," cried the soldiers;—and dogs were never seen more greedy for their prey.

17. The bells rung in all the churches; the town drums beat. "To arms! to arms!" was the cry. And now was to

be tested the true character of Boston. All its sons came forth, excited almost to madness ; many were absolutely distracted by the sight of the dead bodies and of the blood, which ran plentifully in the streets, and was imprinted in all directions by the foot-tracks on the snow.

18. "Our hearts," says Warren, "beat to arms, almost resolved by one stroke to avenge the death of our slaughtered brethren." But they stood self-possessed and irresistible, demanding justice according to law.

19. The people would not be pacified till the regiment was confined to the guard-room and the barracks ; and the governor himself gave assurance that instant inquiries should be made by the county magistrates. A warrant was issued against Preston, who surrendered himself to the sheriff ; and the soldiers who composed the party were delivered up and committed to prison.

## XVII. RIP VAN WINKLE'S AWAKENING.—IRVING.

### PART I.

1. ON waking, Rip found himself on the green knoll overlooking the glen. He rubbed his eyes — it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night."

2. He recalled the occurrences before he fell asleep — the mountain ravine — the party at nine-pins — the flagon — "Oh ! that wicked flagon !" thought Rip ; "what excuse shall I make to Dame Van Winkle ?"

3. He looked round for his gun ; but, in place of the clean, well-oiled fowling-piece, he found an old firelock lying by him, the barrel incrustated with rust, the lock falling off, the stock worm-eaten. He now suspected that the grave roisters of the mountain had put a trick upon him, and, having dosed him with liquor, robbed him of his gun.

4. Wolf, too, had disappeared ; but he might have strayed away after a squirrel or a partridge. He whistled after him, and shouted his name, but all in vain ; the echoes repeated his whistle and shout, but no dog was to be seen.

5. He determined to revisit the scene of the last evening's gambol, and, if he met with any of the party, to demand his dog and gun. As he rose to walk, he found himself stiff in the joints, and wanting in his usual activity. "These mountain beds do not agree with me," thought Rip ; "and if this frolic should lay me up with a fit of the rheumatism, I shall have a blessed time with Dame Van Winkle."

6. With some difficulty he got down into the glen ; he found the gully up which he had ascended the preceding evening ; but to his astonishment a mountain stream was now foaming down it, leaping from rock to rock, and filling the glen with babbling murmurs.

7. He, however, made shift to scramble up its sides, working his toilsome way through thickets of birch, sassafras, and witch-hazel ; and sometimes tripped up or entangled by the wild grape-vines that twisted their coils and tendrils from tree to tree, and spread a kind of network in his path.

8. Here poor Rip was brought to a stand. He again called and whistled after his dog ; he was answered only by the cawing of a flock of idle crows, which were sporting high in air about a withered tree that overhung a sunny precipice, and which, secure in their elevation, seemed to look down and scoff at the poor man's perplexities.

9. What was to be done ? The morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun ; he dreaded to meet his wife ; but it would not do to starve among the mountains. He shook his head, shouldered the rusty firelock, and, with a heart full of trouble and anxiety, turned his steps homeward.

10. As he approached the village he met a number of people, but none whom he knew ; which somewhat surprised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed.

11. They all stared at him with equal marks of surprise, and, whenever they cast eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip involuntarily to do the same, when, to his astonishment, he found his beard had grown a foot long !

12. He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered : it was larger and more populous.

13. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors — strange faces at the windows — everything was strange. His mind now misgave him ; he began to doubt whether both he and the world around him were not bewitched.

14. Surely this was his native village, which he had left but a day before. There stood the Catskill Mountains ; there ran the silver Hudson at a distance ; there was every hill and dale precisely as it had always been. Rip was sorely perplexed. "That flagon last night," thought he, "has addled my poor head sadly !"

15. It was with some difficulty that he found the way to his own house, which he approached with silent awe, expecting every moment to hear the shrill voice of Dame Van Winkle. He found the house gone to decay — the roof fallen in, the windows shattered, and the doors off the hinges.

16. A half-starved dog, that looked like Wolf, was skulking about it. Rip called him by name, but the cur snarled,

showed his teeth, and passed on. This was an unkind cut indeed. "My very dog," sighed poor Rip, "has forgotten me!"

17. He entered the house, which, to tell the truth, Dame Van Winkle had always kept in neat order. It was empty, forlorn, and apparently abandoned. This desolateness overcame all his connubial fears. He called loudly for his wife and children. The lonely chambers rang for a moment with his voice, and then all again was silence.

#### XVIII. RIP VAN WINKLE'S AWAKENING.

##### PART II.

18. HE now hurried forth and hastened to his old resort, the village inn; but it, too, was gone. A large rickety wooden building stood in its place, with great gaping windows, some of them broken, and mended with old hats and petticoats, and over the door was painted, "The Union Hotel, by Jonathan Doolittle."

19. Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall naked pole, with something on the top that looked like a red night-cap; and from it was fluttering a flag, on which was a singular assemblage of stars and stripes. All this was strange and incomprehensible.

20. He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff; a sword was held in the hand instead of a sceptre; the head was decorated with a cocked hat, and underneath was painted in large characters, **GENERAL WASHINGTON.**

21. There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and



drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco smoke, instead of idle speeches; or Van Bummel, the schoolmaster, doling forth the contents of an ancient newspaper.

22. In place of these, a lean bilious-looking fellow, with his pockets full of hand-bills, was haranguing vehemently about rights of citizens — election — members of Congress — liberty — Bunker's Hill — heroes of seventy-six — and other words that were a perfect jargon to the bewildered Van Winkle.

23. The appearance of Rip with his long grizzled beard, his rusty fowling-piece, his uncouth dress, and the army of women and children that had gathered at his heels, soon attracted the attention of the tavern politicians.

24. They crowded round him, eying him from head to foot with great curiosity. The orator bustled up to him, and drawing him partly aside, inquired "on which side he voted." Rip started in vacant stupidity.

25. Another short but busy little fellow pulled him by the arm, and rising on tiptoe, inquired in his ear whether he was Federal or Democrat.

26. Rip was equally at a loss to comprehend this question; when a knowing, self-important old gentleman in a sharp cocked hat made his way through the crowd, putting them to the right and the left with his elbows as he passed; and planting himself before Van Winkle, with one arm a-kimbo, the other resting on his cane, his keen eyes and sharp hat penetrating as it were into his very soul, demanded, in an austere tone, what brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village.

27. "Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject of the king, God bless him!"

28. Here a general shout burst from the by-standers, "A tory ! a tory ! a spy ! a refugee ! hustle him ! away with him !" It was with great difficulty that the self-important man in the cocked hat restored order ; and having assumed a tenfold austerity of brow, demanded again of the unknown culprit what he came there for, and whom he was seeking.

29. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors who used to keep about the tavern.

30. "Well, who are they ? Name them." Rip bethought himself a moment and inquired, "Where is Nicholas Vedder?"

31. There was a silence for a little while, when an old man replied, in a thin piping voice, "Nicholas Vedder ? why he is dead and gone these eighteen years ! There was a wooden tombstone in the church-yard that used to tell about him, but that is rotten and gone too."

32. "Where's Van Bummel, the schoolmaster ?" "He went off to the wars, was a great militia general, and is now in Congress?"

33. Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him, too, by treating of such enormous lapses of time, and of matters which he could not understand : war—Congress !—he had no courage to ask after any more of his friends, but cried out in despair, "Does nobody here know Rip Van Winkle?"

34. "Oh, Rip Van Winkle !" exclaimed two or three, "oh, to be sure ! that is Rip Van Winkle yonder, leaning against the tree."

35. Rip looked and beheld a precise counterpart of himself as he went up to the mountain ; apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilder-

ment, the man in the cocked hat demanded who he was, and what was his name.

36. "God knows," exclaimed he, at his wits' end; "I'm not myself — I'm somebody else — that's me yonder — no — that's somebody else, got into my shoes — I was myself last night, but I fell asleep on the mountain, and they've changed my gun, and everything's changed, and I'm changed, and I can't tell what's my name, or who I am!"

37. The by-standers now began to look at each other, nod, wink significantly, and tap their fingers against their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief; at the very suggestion of which the self-important man with the cocked hat retired with some precipitation.

38. At this critical moment a fresh, comely woman passed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she, "hush, you little fool, the old man will not hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind.

39. "What is your name, my good woman?" asked he. "Judith Gardener." "And your father's name?"

40. "Ah, poor man, his name was Rip Van Winkle; it is twenty years since he went away from home with his gun, and never has been heard of since; his dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl."

41. Rip had but one question more to ask, but he put it with a faltering voice: "Where is your mother?" "Oh, she too had died but a short time since; she broke a blood-vessel in a fit of passion at a New England pedler."

42. There was a drop of comfort, at least, in this intelligence. The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am

your father!" cried he; "young Rip Van Winkle once — old Rip Van Winkle now! Does nobody know poor Rip Van Winkle?"

43. All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and, peering under it in his face for a moment, exclaimed, "Sure enough! it is Rip Van Winkle — it is himself. Welcome home again, old neighbor. Why, where have you been these twenty long years?"

44. Rip's story was soon told, for the whole twenty years had been to him but as one night. The neighbors stared when they heard it; some were seen to wink at each other, and put their tongues in their cheeks; and the self-important man in the cocked hat, who, when the alarm was over, had returned to the field, screwed down the corners of his mouth and shook his head; upon which there was a general shaking of the heads throughout the assemblage.

#### XIX. TOM PINCH'S JOURNEY TO LONDON. — CHAS. DICKENS.

1. It might have confused a less modest man than Tom Pinch to find himself sitting next that coachman; for, of all the swells that ever flourished a whip professionally, he might have been elected emperor. He did not handle his gloves like another man, but put them on — even when he was standing on the pavement, quite detached from the coach — as if the four grays were, somehow or other, at the ends of his fingers.

2. It was the same with his hat. He did things with his hat which nothing but an unlimited knowledge of horses and the wildest freedom of the road could ever have made him perfect in. Valuable little parcels were brought to him with particular instructions, and he pitched them into his hat, and stuck it on again, as if the laws of gravity did not admit of such an event as its being knocked off or blown off, and nothing like an accident could befall it.

3. The guard, too! Seventy breezy miles a day were

written in his very whiskers. His manners were a canter; his conversation a round trot. He was a fast coach upon a down-hill turnpike-road; he was all pace. A wagon could not have moved slowly with that guard and his key-bugle upon the top of it.

4. These were all foreshadowings of London, Tom thought, as he sat upon the box and looked about him. Such a coachman and such a guard never could have existed between Salisbury and any other place. The coach was none of your steady-going coaches, but a swaggering, dissipated London coach; up all night and lying by all day.

5. It cared no more for Salisbury than if it had been a hamlet. It rattled noisily through the best streets, defied the cathedral, took the worst corners sharpest, went cutting in everywhere, making everything get out of its way, and spun along the open country road, blowing a lively defiance out of its key-bugle, as its last parting legacy.

6. It was a charming evening, mild and bright. Tom could not resist the captivating sense of rapid motion through the pleasant air. The four grays skimmed along as if they liked it quite as well as Tom did; the bugle was in as high spirits as the grays; the coachman chimed in sometimes with his voice; the wheels hummed cheerfully in unison; the brass work on the harness was an orchestra of little bells; and thus as they went clinking, jingling, rattling smoothly on, the whole concern, from the buckles of the leaders' coupling-reins to the handle of the hind boot, was one great instrument of music.

7. Yoho! past hedges, gates, and trees, past cottages and barns, and people going home from work. Yoho! past donkey-chaises drawn aside into the ditch, and empty carts with rampant horses, whipped up at a bound upon the little water-course, and held by struggling carters close to the five-barred gate, until the coach had passed the narrow turning in the road.

8. Yoho ! by churches dropped down by themselves in quiet nooks, with rustic burying-grounds about them, where the graves are green and daisies sleep — for it is evening — on the bosom of the dead.

9. Yoho ! past streams in which the cattle cool their feet, and where the rushes grow ; past paddock-fences, farms, and rick-yards ; past last year's stacks, cut slice by slice away, and showing in the waning light like ruined gables, old and brown. Yoho ! down the pebbly dip and through the merry water-splash, and up at a canter to the level road again.

10. Away with four fresh horses from the Bald-faced Stag, where toppers congregate about the door admiring ; and the last team, with traces hanging loose, go roaming off toward the pond, until observed and shouted after by a dozen throats, while volunteering boys pursue them. Now with a clattering of hoofs and striking out of fiery sparks, across the old stone bridge, and down again into the shadowy road, and through the open gate, and far away, away into the wold. Yoho !

11. See the bright moon ! High up before we know it ; making the earth reflect the objects on its breast like water. Hedges, trees, low cottages, church-steeple, blighted stumps, and flourishing young slips have all grown vain upon the sudden, and mean to contemplate their own fair images till morning. The poplars yonder rustle, that their quivering leaves may see themselves upon the ground. Not so the oak ; trembling does not become *him* ; and he watches himself in his stout old burly steadfastness, without the motion of a twig.

12. The beauty of the night is hardly felt, when day comes leaping up. Yoho ! past market-gardens, rows of houses, villas, terraces, and squares ; past wagons, coaches, and carts ; past early workmen, late stragglers, drunken men, and sober carriers of loads ; past brick and mortar in its every shape, and in among the rattling pavements, where a jaunty seat upon a coach is not so easy to preserve. Yoho ! down count-

less turnings and through countless mazy ways, until an old inn-yard is gained, and Tom Pinch, getting down quite stunned and giddy, is in London.

XX. THE TRUE USE OF WEALTH.—JOHN RUSKIN.

1. THERE is a saying which is in all good men's mouths, namely, that they are stewards or ministers of whatever talents are intrusted to them. Only, is it not a strange thing that while we more or less accept the meaning of that saying, so long as it is considered metaphorical, we never accept its meaning in its own terms? You know the lesson is given us under the form of a story about money. Money was given to the servants to make use of: the unprofitable servant dug in the earth, and hid his lord's money. Well, we in our poetical and spiritual application of this, say that of course money does n't mean money—it means wit, it means intellect, it means influence in high quarters, it means everything in the world except itself.

2. And do you not see what a pretty and pleasant come-off there is for most of us in this spiritual application? Of course, if we had wit, we would use it for the good of our fellow-creatures; but we have n't wit. Of course, if we had influence with the bishops, we would use it for the good of the church; but we haven't any influence with the bishops. Of course, if we had political power, we would use it for the good of the nation; but we have no political power; we have no talents intrusted to us of any sort or kind. It is true we have a little money, but the parable can't possibly mean anything so vulgar as money; our money's our own.

3. I believe, if you think seriously of this matter, you will feel that the first and most literal application is just as necessary a one as any other; that the story does very specially mean what it says—plain money; and that the reason we don't at once believe it does so, is a sort of tacit

idea that while thought, wit, and intellect, and all power of birth and position, are indeed *given* to us, and, therefore, to be laid out for the Giver, our wealth has not been given to us; but we have worked for it, and have a right to spend it as we choose. I think you will find that is the real substance of our understanding in this matter. Beauty, we say, is given by God—it is a talent; strength is given by God—it is a talent; but money is proper wages for our day's work—it is not a talent, it is a due. We may justly spend it on ourselves, if we have worked for it.

4. And there would be some shadow of excuse for this, were it not that the very power of making the money is itself only one of the applications of that intellect or strength which we confess to be talents. Why is one man richer than another? Because he is more industrious, more persevering, and more sagacious. Well, who made him more persevering and more sagacious than others? That power of endurance, that quickness of apprehension, that calmness of judgment, which enable him to seize opportunities that others lose, and persist in the lines of conduct in which others fail,—are these not talents? are they not, in the present state of the world, among the most distinguished and influential of mental gifts?

5. And is it not wonderful, that while we should be utterly ashamed to use a superiority of body in order to thrust our weaker companions aside from some place of advantage, we unhesitatingly use our superiorities of mind to thrust them back from whatever good that strength of mind can attain? You would be indignant if you saw a strong man walk into a theatre or a lecture-room, and, calmly choosing the best place, take his feeble neighbor by the shoulder, and turn him out of it into the back seats or the street. You would be equally indignant if you saw a stout fellow thrust himself up to a table where some hungry children are being fed, and reach his arm over their heads and take their bread from them.



6. But you are not the least indignant if when a man has stoutness of thought and swiftness of capacity, and, instead of being long-armed only, has the much greater gift of being long-headed,—you think it perfectly just that he should use his intellect to take the bread out of the mouths of all the other men in the town who are in the same trade with him; or use his breadth and sweep of sight to gather some branch of the commerce of the country into one great cobweb, of which he is himself the central spider, making every thread vibrate with the points of his claws, and commanding every avenue with the facets of his eyes. You see no injustice in this.

7. But there is injustice; and, let us trust, one of which honorable men will at no very distant period disdain to be guilty. In some degree, however, it is indeed not unjust; in some degree, it is necessary and intended. It is assuredly just that idleness should be surpassed by energy; that the widest influence should be possessed by those who are best able to wield it; and that a wise man, at the end of his career, should be better off than a fool. But for that reason, is the fool to be wretched, utterly crushed down, and left in all the suffering which his conduct and capacity naturally inflict? Not so.

8. What do you suppose fools were made for? That you might tread upon them, and starve them, and get the better of them in every possible way? By no means. They were made that wise people might take care of them. That is the true and plain fact concerning the relations of every strong and wise man to the world about him. He has his strength given him, not that he may crush the weak, but that he may support and guide them. In his own household he is to be the guide and the support of his children; out of his household he is still to be the father, that is, the guide and support, of the weak and the poor; not merely of the meritoriously weak and the innocently poor, but of the guilt-

ily and punishably poor ; of the men who ought to have known better ; of the poor who ought to be ashamed of themselves.

9. It is nothing to give pension and cottage to the widow who has lost her son ; it is nothing to give food and medicine to the workman who has broken his arm, or the decrepit woman wasting in sickness. But it is something to use your time and strength in war with the waywardness and thoughtlessness of mankind ; to keep the erring workman in your service till you have made him an unerring one ; and to direct your fellow-merchant to the opportunity which his dulness would have lost.

10. This is much ; but it is yet more, when you have fully achieved the superiority which is due to you, and acquired the wealth which is the fitting reward of your sagacity, if you solemnly accept the responsibility of it, as it is the helm and guide of labor far and near. For you who have it in your hands, are in reality the pilots of the power and effort of the State. It is intrusted to you as an authority to be used for good or evil, just as completely as kingly authority was ever given to a prince, or military command to a captain. And according to the quantity of it you have in your hands, you are arbiters of the will and work of the nation ; and the whole issue, whether the work of the State shall suffice for the State or not, depends upon you.

11. You may stretch out your sceptre over the heads of the laborers, and say to them, as they stoop to its waving, " Subdue this obstacle that has baffled our fathers ; put away this plague that consumes our children ; water these dry places, plough these desert ones ; carry this food to those who are in hunger ; carry this light to those who are in darkness ; carry this light to those who are in death " ; or on the other side you may say, " Here am I ; this power is in my hand ; come, build a mound here for me to be throned upon, high and wide ; come, make crowns for my head, that

men may see them shine from far away ; come, weave tapestries for my feet, that I may tread softly on the silk and purple ; come, dance before me, that I may be gay ; and sing to me that I may slumber ; so shall I live in joy, and die in honor." And better than such an honorable death it were, that the day had perished wherein we were born.

12. I trust that in a little while there will be few of our rich men who, through carelessness or covetousness, thus forfeit the glorious office which is intended for their hands. I said, just now, that wealth ill used was as the net of the spider, entangling and destroying ; but wealth well used is as the net of the sacred Fisher who gathers souls of men out of the deep. A time will come — I do not think it is far from us — when this golden net of the world's wealth will be spread abroad as the flaming meshes of morning cloud over the sky ; bearing with them the joy of light and the dew of the morning, as well as the summons to honorable and peaceful toil.

XXI. AN ORDER FOR A PICTURE. — ALICE CARY.

O GOOD painter, tell me true,  
Has your hand the cunning to draw  
Shapes of things that you never saw ?  
Ay ? Well, here is an order for you.

Woods and cornfields, a little brown, —  
The picture must not be over-bright,  
Yet all in the golden and gracious light  
Of a cloud, when the summer sun is down.  
Always and always, night and morn,  
Woods upon woods, with fields of corn  
Lying between them, not quite sere,  
And not in the full, thick, leafy bloom,  
When the wind can hardly find breathing-room  
Under their tassels, — cattle near,

Biting shorter the short green grass,  
And a hedge of sumach and sassafras,  
With bluebirds twittering all around,—  
(Ah, good painter, you can't paint sound !)

These, and the house where I was born,  
Low and little, and black and old,  
With children, many as it can hold,  
All at the windows, open wide, —  
Heads and shoulders clear outside,  
And fair young faces all ablush :  
Perhaps you may have seen, some day,  
Roses crowding the self-same way,  
Out of a wilding, wayside bush.

Listen closer. When you have done  
With woods and cornfields and grazing herds,  
A lady, the loveliest ever the sun  
Looked down upon, you must paint for me ;  
Oh, if I only could make you see  
The clear blue eyes, the tender smile,  
The sovereign sweetness, the gentle grace,  
The woman's soul, and the angel's face,  
That are beaming on me all the while,  
I need not speak these foolish words :  
Yet one word tells you all I would say, —  
She is my mother : you will agree  
That all the rest may be thrown away.

Two little urchins at her knee  
You must paint, sir ; one like me,  
The other with a clearer brow,  
And the light of his adventurous eyes  
Flashing with boldest enterprise :  
At ten years old he went to sea, —  
God knoweth if he be living now ;  
He sailed in the good ship "Commodore," —  
Nobody ever crossed her track  
To bring us news, and she never came back.  
Ah, 'tis twenty long years and more

Since that old ship went out of the bay  
 With my great-hearted brother on her deck :  
 I watched him till he shrank to a speck,  
 And his face was toward me all the way.  
 Bright his hair was, a golden brown,  
 The time we stood at our mother's knee :  
 That beauteous head, if it did go down,  
 Carried sunshine into the sea !

Out in the fields one summer night  
 We were together, half afraid  
 Of the corn-leaves' rustling, and of the shade  
 Of the high hills, stretching so still and far, —  
 Loitering till after the low little light  
 Of the candle shone through the open door.  
 Afraid to go home, sir; for one of us bore  
 A nest full of speckled and thin-shelled eggs;  
 The other, a bird, held fast by the legs,  
 Not so big as a straw of wheat :  
 The berries we gave her she would n't eat,  
 But cried and cried, till we held her bill,  
 So slim and shining, to keep her still.

At last we stood at our mother's knee.  
 Do you think, sir, if you try,  
 You could paint the look of a lie ?  
 If you can, pray have the grace  
 To put it solely in the face  
 Of the urchin that is likest me :  
 I think 't was solely mine, indeed :  
 But that's no matter, — paint it so ;  
 The eyes of my mother — (take good heed) —  
 Looking not on the nestful of eggs,  
 Nor the fluttering bird, held so fast by the legs,  
 But straight through our faces down to our lies,  
 And oh, with such injured, reproachful surprise !  
 I felt my heart bleed where that glance went, as though  
 A sharp blade struck through it.

You, sir, know  
 That you on the canvas are to repeat  
 Things that are fairest, things most sweet, —  
 Woods and cornfields and mulberry-tree, —  
 The mother, — the lads, with their bird, at her knee :  
 But, oh, that look of reproachful woe !  
 High as the heavens your name I 'll shout,  
 If you paint me the picture, and leave that out.

XXII. THE HIGHLAND GATHERING. — W. SCOTT.

1. SPEED, Malise, speed ! — the dun deer's hide  
 On fleeter foot was never tied ; —  
 Speed, Malise, speed ! such cause of haste  
 Thine active sinews never braced ; —  
 Bend 'gainst the steepy hill thy breast ;  
 Rush down like torrent from its crest.  
 With short and springing footstep pass  
 The trembling bog and false morass.
  
2. Across the brook like roebuck bound,  
 And thread the break like questing hound ;  
 The crag is high, the scaur is deep,  
 Yet shrink not from the desperate leap ;  
 Parched are thy burning lips and brow,  
 Yet by the fountain pause not now.  
 Herald of battle, fate, and fear,  
 Stretch onward in thy fleet career !
  
3. Fast as the fatal symbol flies,  
 In arms the huts and hamlets rise ;  
 From winding glen, from upland brown,  
 They poured each hardy tenant down ;  
 Nor slack'd the messenger his pace ;  
 He showed the sign, he named the place,  
 And, pressing forward like the wind,  
 Left clamor and surprise behind.

. . . . .

4. Speed, Malise, speed! the lake is passed;  
Duncraggan's huts appear at last,  
And peep, like moss-grown rocks, half seen,  
Half hidden in the copse so green;  
There mayst thou rest, thy labor done;  
Others shall speed the signal on.

## XXIII. PAUL REVERE'S RIDE. — H. W. LONGFELLOW.

## I.

LISTEN, my children, and you shall hear  
Of the midnight ride of Paul Revere,  
On the eighteenth of April, in seventy-five:  
Hardly a man is now alive  
Who remembers that famous day and year.

## II.

He said to his friend, "If the British march  
By land or sea from the town to-night,  
Hang a lantern aloft in the belfry arch  
Of the North Church tower, as a signal light,—  
One, if by land, and two, if by sea;  
And I on the opposite shore will be  
Ready to ride and spread the alarm  
Through every Middlesex village and farm,  
For the country-folk to be up and to arm."

## III.

Then he said, "Good night!" and with muffled oar  
Silently rowed to the Charlestown shore,  
Just as the moon rose over the bay,  
Where, swinging wide at her moorings, lay  
The "Somerset," British man-of-war:  
A phantom ship, with each mast and spar  
Across the moon, like a prison bar,  
And a huge, black hulk, that was magnified  
By its own reflection in the tide.

## IV.

Meanwhile his friend, through alley and street  
Wanders and watches with eager ears,  
Till, in the silence around him, he hears  
The muster of men at the barrack door,  
The sound of arms and the tramp of feet,  
And the measured tread of the grenadiers  
Marching down to their boats on the shore.

## V.

Then he climbed to the tower of the church,  
Up the wooden stairs, with stealthy tread,  
To the belfry chamber overhead,  
And startled the pigeons from their perch  
On the sombre rafters, that round him made  
Masses and moving shapes of shade, —  
Up the trembling ladder, steep and tall,  
To the highest window in the wall,  
Where he paused to listen, and look down  
A moment on the roofs of the town,  
And the moonlight flowing over all.

## VI.

Beneath in the church-yard lay the dead  
In their night encampment on the hill,  
Wrapped in silence so deep and still  
That he could hear, like a sentinel's tread,  
The watchful night-wind, as it went  
Creeping along from tent to tent,  
And seeming to whisper, "All is well!"

## VII.

A moment only he feels the spell  
Of the place and the hour, the secret dread  
Of the lonely belfry and the dead;  
For suddenly all his thoughts are bent



On a shadowy something far away,  
Where the river widens to meet the bay,—  
A line of black that bends and floats  
On the rising tide, like a bridge of boats.

VIII.

Meanwhile, impatient to mount and ride,  
Booted and spurred, with a heavy stride  
On the opposite shore walked Paul Revere.  
Now he patted his horse's side,  
Now gazed at the landscape far and near,  
Then impetuous, stamped the earth,  
And turned and tightened his saddle-girth;  
But mostly he watched with eager search  
The belfry tower of the Old North Church,  
As it rose above the graves on the hill,  
Lonely and spectral and sombre and still.

IX.

And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns!

X.

A hurry of hoofs in a village street,  
A shape in the moonlight, a bulk in the dark,  
And beneath from the pebbles, in passing, a spark  
Struck out by a steed flying fearless and fleet:  
That was all! And yet, through the gloom and the light,  
The fate of a nation was riding that night;  
And the spark struck out by that steed, in his flight,  
Kindled the land into flame with its heat.

. . . . .

## XI.

You know the rest. In the books you have read  
 How the British regulars fired and fled, —  
 How the farmers gave them ball for ball,  
 From behind each fence and farm-yard wall,  
 Chasing the redcoats down the lane,  
 Then crossing the fields to emerge again  
 Under the trees at the turn of the road,  
 And only pausing to fire and load.

## XII.

So through the night rode Paul Revere ;  
 And so through the night went his cry of alarm  
 To every Middlesex village and farm, —  
 A cry of defiance and not of fear, —  
 A voice in the darkness, a knock at the door,  
 And a word that shall echo forevermore !  
 For, borne on the night-wind of the Past,  
 Through all our history, to the last,  
 In the hour of darkness and peril and need,  
 The people will waken and listen to hear  
 The hurrying hoof-beats of that steed,  
 And the midnight message of Paul Revere.

## XXIV. CASSIUS AND CASCA.—SHAKESPEARE.

*Casca.* You pull'd me by the cloak : would you speak with me ?

*Bru.* Ay, Casca ; tell us what hath chanc'd to-day, that Cæsar looks so sad.

*Casca.* Why, you were with him, were you not ?

*Bru.* I should not, then, ask Casca what had chanc'd.

*Casca.* Why, there was a crown offer'd him ; and being offer'd him, he put it by with the back of his hand, thus ; and then the people fell a-shouting.

*Bru.* What was the second noise for?

*Casca.* Why, for that too.

*Cass.* They shouted thrice : what was the last cry for?

*Casca.* Why, for that too.

*Bru.* Was the crown offer'd him thrice?

*Casca.* Ay, marry, was't, and he put it by thrice, every time gentler than other ; and at every putting-by mine honest neighbors shouted.

*Cass.* Who offer'd him the crown?

*Casca.* Why, Antony.

*Bru.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hang'd, as tell the manner of it : it was mere foolery ; I did not mark it. I saw Mark Antony offer him a crown ; — yet 't was not a crown neither, 't was one of these coronets ; and, as I told you, he put it by once : but, for all that, to my thinking, he would fain have had it. Then he offered it to him again ; then he put it by again : but, to my thinking, he was very loth to lay his fingers off it. And then he offered it the third time ; he put it the third time by ; and still, as he refus'd it, the rabblement shouted, and clapp'd their chapp'd hands, and threw up their sweaty nightcaps, and Cæsar swooned, and fell down at it.

*Cass.* But, soft ! I pray you. What, did Cæsar swoon?

*Casca.* He fell down in the market-place, and foam'd at mouth, and was speechless.

*Bru.* 'T is very like ; he hath the falling-sickness.

*Cass.* No, Cæsar hath it not ; but you, and I,  
And honest Casca, we have the falling-sickness.

*Casca.* I know not what you mean by that ; but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleas'd and displeas'd them, as they use to do the players in the theatre, I am no true man.

*Bru.* What said he when he came unto himself?

*Casca.* Marry, before he fell down, when he perceiv'd the

common herd was glad he refus'd the crown, he pluck'd me ope his doublet, and offer'd them his throat to cut : an I had been a man of any occupation, if I would not have taken him at a word, I would I might go down among the rogues : — and so he fell. When he came to himself again he said, if he had done or said anything amiss, he desir'd their worships to think it was his infirmity.

*Bru.* And, after that, he came thus sad away ?

*Casca.* Ay.

*Cass.* Did Cicero say anything ?

*Casca.* Ay, he spoke Greek.

*Cass.* To what effect ?

*Casca.* Nay, an I tell you that, I'll ne'er look you i' the face again : but those that understood him smil'd at one another and shook their heads ; but, for mine own part, it was Greek to me. I could tell you more news too : Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

*Cass.* Will you sup with me to-night, Casca ?

*Casca.* No, I am promis'd forth.

*Cass.* Will you dine with me to-morrow ?

*Casca.* Ay, if I be alive, and your mind hold, and your dinner worth the eating.

*Cass.* Good ; I will expect you.

*Casca.* Do so : farewell both. [Exit CASCA.]

*Bru.* What a blunt fellow is this grown to be ! He was quick mettle when he went to school.

*Cass.* So is he now, in execution  
Of any bold or noble enterprise,  
However he puts on this tardy form.  
This rudeness is a sauce to his good wit,  
Which gives men stomach to digest his words  
With better appetite.

## XXV. CHARACTER OF CHARLES THE FIRST.—MACAULAY.

1. THE advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues?

2. And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

3. We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defence is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

4. For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of our consider-

tion his conduct in the most important of all human relations ; and if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

XXVI. THE PERFECT ORATOR. — SHERIDAN.

IMAGINE to yourselves a Demosthenes, addressing the most illustrious assembly in the world, upon a point whereon the fate of the most illustrious of nations depended. How awful such a meeting ! how vast the subject ! By the power of his eloquence, the augustness of the assembly is lost in the dignity of the orator ; and the importance of the subject, for a while, superseded by the admiration of his talents.

With what strength of argument, with what powers of the fancy, with what emotions of the heart, does he assault and subjugate the whole man ; and, at once, captivate his reason, his imagination, and his passions ! To effect this, must be the utmost of the most improved state of human nature. Not a faculty that he possesses, but is here exerted to its highest pitch. All his internal powers are at work ; all his external, testify their energies. Within, the memory, the fancy, the judgment, the passions, are all busy ; without, every muscle, every nerve is exerted — not a feature, not a limb, but speaks. The organs of the body, attuned to the exertions of the mind, through the kindred organs of the hearers, instantaneously vibrate these energies from soul to soul. Notwithstanding the diversity of mind in such a multitude, by the lightning of eloquence they are melted into one mass ; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is, *Let us march against Philip, let us fight for our liberties, let us conquer or die !*

## XXVII. ELOQUENCE. — WEBSTER.

WHEN public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments. Clearness, force, and earnestness are the qualities which produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from afar. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it; they cannot reach it. It comes, if it comes at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature and urging the whole man onward, right onward to his object, — this, this is Eloquence, or rather it is something greater and higher than all eloquence, — it is Action, noble, sublime, God-like Action.

## XXVIII. THE ORATOR'S ART. — J. Q. ADAMS.

THE eloquence of the college is like the discipline of a review. The art of war, we are all sensible, does not con-

sist in manœuvres on a training-day; nor the steadfastness of the soldier in the hour of battle, in the drilling of his orderly sergeant. Yet the superior excellence of the veteran army is exemplified in nothing more forcibly than in the perfection of its discipline. It is in the heat of action, upon the field of blood, that the fortune of the day may be decided by the exactness of manual exercise; and the art of displaying a column, or directing a charge, may turn the balance of victory, and change the history of the world. The application of these observations is as direct to the art of oratory as to that of war. The exercises to which you are here accustomed are not intended merely for the display of the talents you have acquired. They are instruments put into your hands for future use. Their object is not barely to prepare you for the composition and delivery of an oration to amuse an idle hour on some public anniversary. It is to give you a clew for the labyrinth of legislation in the public councils; a spear for the conflict of judicial war in the public tribunals; a sword for the field of religious and moral victory in the pulpit.

XXIX. THE FIRST AMERICAN CONGRESS.—J. MAXCY.

THE interposition of Divine Providence was eminently conspicuous in the first General Congress. What men, what patriots, what independent, heroic spirits! chosen by the unbiased voice of the people; chosen, as all public servants ought to be, without favor and without fear. What an august assembly of sages! Rome in the height of her glory fades before it. There never was in any age or nation a body of men who for general information, for the judicious use of the results of civil and political history, for eloquence and virtue, for true dignity, elevation and grandeur of soul, could stand a comparison with the first American Congress! See what the people will do when left to themselves; to their unbiased good sense, and to their true interests! The ferocious



Gaul would have dropped his sword at the hall door, and have fled thunderstruck as from an assembly of gods ! Whom do I behold ? a Hancock, a Jefferson, an Adams, a Henry, a Lee, a Rutledge ! Glory to their immortal spirits ! On you depend the destinies of your country ; the fate of three millions of men, and of the countless millions of their posterity ! Shall these be slaves, or will you make a noble stand for liberty, against a power whose triumphs are already coextensive with the earth ; whose legions trample on thrones and sceptres ; whose thunders bellow on every ocean ? How tremendous the occasion ! How vast the responsibility ! The President and all the members of this august assembly take their seats. Every countenance tells the mighty struggle within. Every tongue is silent. It is a pause in nature, that solemn, awful stillness which precedes the earthquake and tornado ! At length Demosthenes arises ; he is only adequate to the great occasion, the Virginian Demosthenes, the mighty Henry ! What dignity ! What majesty ! Every eye fastens upon him. Firm, erect, undaunted, he rolls on the mighty torrent of his eloquence. What a picture does he draw of the horrors of servitude, and the charms of freedom ! At once he gives the full rein to all his gigantic powers, and pours his own heroic spirit into the minds of his auditors ; they become as one man, actuated by one soul ; and the universal shout is, " Liberty or death ! " This single speech of this illustrious man gave an impulse which probably decided the fate of America. His eloquence seized and moved the assembled sages ; as the descending hail-storm, bursting in thunder, rending the forest, and shaking the mountains. God bestows on nations no greater gift than great and good men, endowed with the high and commanding powers of eloquence. Such a man as Patrick Henry may on some great occasion, when the happiness or misery of millions depends on a single decision, render more important service to a nation than all the generations of a century.

## XXX. HAMLET'S ADVICE TO THE PLAYERS. — SHAKESPEARE.

**SPEAK** the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier had spoken my lines. And do not saw the air too much with your hands, but use all gently; for, in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must beget a temperance that will give it smoothness. Oh! it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who (for the most part) are capable of nothing but inexplicable dumb-shows and noise. Pray you avoid it.

Be not too tame, either; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing; whose end is, to hold, as it were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the times, their form and pressure. Now, this overdone, or come tardy off, though it may make the unskilful laugh, cannot but make the judicious grieve; the censure of one of which must, in your allowance, outweigh a whole theatre of others. Oh! there are players that I have seen play, and heard others praise, and that, highly, — not to speak it profanely, — who, having neither the accent of Christian, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

## XXXI. OTHELLO'S DEFENCE. — SHAKESPEARE.

## I.

MOST potent, grave, and reverend seigniors,  
My very noble and approved good masters,  
That I have ta'en away this old man's daughter,  
It is most true; true, I have married her;  
The very head and front of my offending  
Hath this extent, no more.

## II.

Rude am I in speech,  
And little bless'd with the set phrase of peace;  
For since these arms of mine hath seven years' pith,  
Till now some nine moons wasted, they have used  
Their dearest action in the tented field;  
And little of this great world can I speak,  
More than pertains to feats of broil and battle;  
And therefore little shall I grace my cause,  
In speaking for myself. Yet, by your gracious patience  
I will a round unvarnished tale deliver,  
Of my whole course of love; what drugs, what charms,  
What conjuration, and what mighty magic  
(For such proceedings I am charged withal)  
I won his daughter with.

## III.

Her father loved me; oft invited me;  
Still questioned me the story of my life,  
From year to year; the battles, sieges, fortunes  
That I have pass'd.  
I ran it through, even from my boyish days,  
To the very moment that he bade me tell it:  
Wherein I spoke of most disastrous chances;  
Of moving accidents, by flood and field;  
Of hair-breadth 'scapes in the imminent deadly breach;

Of being taken by the insolent foe,  
And sold to slavery; of my redemption thence,  
And with it all my travel's history.

## IV.

These things to hear  
Would Desdemona seriously incline ;  
But still the house affairs would draw her thence ;  
Which ever as she could with haste despatch,  
She'd come again, and with a greedy ear  
Devour up my discourse ; which I observing,  
Took once a pliant hour ; and found good means  
To draw from her a prayer of earnest heart,  
That I would all my pilgrimage dilate,  
Whereof by parcels she had something heard,  
But not attentively.

## V.

I did consent ;  
And often did beguile her of her tears,  
When I did speak of some distressful stroke  
That my youth suffered. My story being done,  
She gave me for my pains a world of sighs ;  
She swore — in faith, 't was strange, 't was passing strange ;  
'T was pitiful, 't was wondrous pitiful ;  
She wished she had not heard it ; yet she wished  
That heaven had made her such a man.

## VI.

She thank'd me ;  
And bade me if I had a friend that loved her,  
I should but teach him how to tell my story,  
And that would woo her. On this hint, I spake ;  
She loved me for the dangers I had pass'd ;  
And I loved her, that she did pity them.  
This only is the witchcraft I have used.

**FORENSIC. — SERMONIC. — ORATORIC. — EMOTIONAL.**

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**XXXII. UNIVERSALITY OF CONSCIENCE. — CHALMERS.**

THIS theology of conscience has been greatly obscured, but never, in any country, or at any period in the history of the world, has it been wholly obliterated. We behold the vestiges of it in the simple theology of the desert ; and, perhaps, more distinctly there, than in the complex superstitions of an artificial and civilized heathenism. In confirmation of this, we might quote the invocations to the Great Spirit from the wilds of North America. But, indeed, in every quarter of the globe, where missionaries have held converse with savages, even with the rudest of Nature's children, when speaking on the topics of sin and judgment, they did not speak to them in vocables unknown. And as the sense of a universal law and a Supreme Lawgiver never waned into total extinction among the tribes of ferocious and untamed wanderers, so neither was it altogether stifled by the refined and intricate polytheism of more enlightened nations. When the guilty emperors of Rome were tempest-driven by remorse and fear, it was not that they trembled before a sceptre of their own imagination. When terror mixed, which it often did, with the rage and cruelty of Nero, it was the theology of conscience which haunted him. It was not the suggestion of a capricious fancy which gave him the disturbance, but a voice issuing from the deep recesses of a moral nature, as stable and uniform throughout the species as is the material structure of humanity ; and in the lineaments of which we may read that there is a moral regimen among men, and therefore a moral governor who hath instituted, and who presides over it. Therefore it was that these imperial despots, the worst and

haughtiest of recorded monarchs, stood aghast at the spectacle of their own worthlessness.

This is not a local or a geographical notion. It is a universal feeling; to be found wherever men are found, because interwoven with the constitution of humanity. It is not, therefore, the peculiarity of one creed or of one country. It circulates at large throughout the family of man. We can trace it in the theology of savage life; nor is it wholly overborne by the artificial theology of a more complex and idolatrous paganism. Neither crime nor civilization can extinguish it; and, whether in the "conscientia scelerum" of the fierce and frenzied Catiline, or in the tranquil contemplative musings of Socrates and Cicero, we find the impression of at once a righteous and reigning Sovereign.

#### XXXIII. THE BATTLE OF LIFE.—S. OLIN.

SOME one asked the Duke of Wellington what his secret was for winning battles. And he said that he had no secret, that he did not know how to win battles, and that no man knew. For all, he said, that man could do was to look beforehand steadily at all the chances, and lay all possible plans beforehand; but from the moment the battle began, he said, no mortal prudence was of use, and no mortal man could know what the end would be. A thousand new accidents might spring up every hour, and scatter all his plans to the winds; and all that man could do was to comfort himself with the thought that he had done his best, and to trust in God.

Now, my friends, learn a lesson from this, a lesson for the battle of life, which every one of us has to fight from our cradle to our grave—the battle against misery, poverty, misfortune, sickness—the battle against worse enemies even than they—the battle against our own weak hearts and the sins which so easily beset us; against laziness, dishonesty, profligacy, bad tempers, hard-heartedness, deserved disgrace, the

contempt of our neighbors, and just punishment from Almighty God. Take a lesson, I say, from the great duke for the battle of life. Be not fretful and anxious about the morrow. Face things like men; count the chances like men; lay your plans like men; but remember, like men, that a fresh chance may at any moment spoil all your plans; remember that there are a thousand dangers round you from which your prudence cannot save you. Do your best, and then, like the great duke, comfort yourself with the thought that you have done your best, and, like him, trust in God. Remember that God is really and in very truth your Father, and that without him not a sparrow falls to the ground; and are ye not of more value than many sparrows, O ye of little faith?

## XXXIV. NO NATIONAL GREATNESS WITHOUT MORALITY.

W. E. CHANNING.

WHEN we look forward to the probable growth of this country; when we think of the millions of human beings who are to spread over our present territory; of the career of improvement and glory open to this new people; of the impulse which free institutions, if prosperous, may be expected to give to philosophy, religion, science, literature, and arts; of the vast field in which the experiment is to be made; of what the unfettered powers of man may achieve; of the bright pages of history which our fathers have filled, and of the advantages under which their toils and virtues have placed us for carrying on their work,—when we think of all this, can we help, for a moment, surrendering ourselves to bright visions of our country's glory, before which all the glories of the past are to fade away? Is it presumption to say, that, if just to ourselves and all nations, we shall be felt through this whole continent, that we shall spread our language, institutions, and civilization through a wider space than any nation has yet filled with a like beneficent in-

fluence? And are we prepared to barter these hopes, this sublime moral empire, for conquests by force? Are we prepared to sink to the level of unprincipled nations, to content ourselves with a vulgar, guilty greatness, to adopt in our youth maxims and ends which must brand our future with sordidness, oppression, and shame? This country cannot without peculiar infamy run the common race of national rapacity. Our origin, institutions, and position are peculiar, and all favor an upright, honorable course. We have not the apologies of nations hemmed in by narrow bounds, or threatened by the overshadowing power of ambitious neighbors. If we surrender ourselves to a selfish policy, we shall sin almost without temptation, and forfeit opportunities of greatness vouchsafed to no other people, for a prize below contempt.

I have alluded to the want of wisdom with which we have been accustomed to speak of our destiny as a people. We are *destined* (that is the word) to overspread North America; and, intoxicated with the idea, it matters little to us how we accomplish our fate. To spread, to supplant others, to cover a boundless space, this seems our ambition, no matter what influence we spread with us. Why cannot we rise to noble conceptions of our destiny? Why do we not feel that our work as a nation is, to carry freedom, religion, science, and a nobler form of human nature over this continent? and why do we not remember, that to diffuse these blessings we must first cherish them in our own borders; and that whatever deeply and permanently corrupts us will make our spreading influence a curse, not a blessing, to this new world? I am not prophet enough to read our fate. I believe, indeed, that we are to make our futurity for ourselves. I believe that a nation's destiny lies in its character, in the principles which govern its policy, and bear rule in the hearts of its citizens. I take my stand on God's moral and eternal law. A nation, renouncing and defying this, cannot be free, cannot be great.



## XXXV. AWAIT THE ISSUE. — CARLYLE.

1. In this world, with its wild whirling eddies and mad foam oceans, where men and nations perish as if without law, and judgment for an unjust thing is sternly delayed, dost thou think that there is therefore no justice? It is what the fool hath said in his heart. It is what the wise, in all times, were wise because they denied, and knew forever not to be. I tell thee again, there is nothing else but justice. One strong thing I find here below : the just thing, and true thing.

2. My friend, if thou hadst all the artillery of Woolwich trundling at thy back in support of an unjust thing, and infinite bonfires visibly waiting ahead of thee, to blaze centuries long for thy victory on behalf of it, I would advise thee to call halt, to fling down thy baton, and say, "In Heaven's name, no!"

3. Thy "success"? Poor fellow, what will thy success amount to? If the thing is unjust, thou hast not succeeded ; no, not though bonfires blazed from north to south, and bells rang, and editors wrote leading articles, and the just things lay trampled out of sight, to all mortal eyes an abolished and annihilated thing.

4. It is the right and noble alone that will have victory in this struggle ; the rest is wholly an obstruction, a postponement and fearful imperilment of the victory. Towards an eternal centre of right and nobleness, and of that only, is all confusion tending. We already know whither it is all tending ; what will have victory, what will have none ! The heaviest will reach the centre. The heaviest has its deflections, its obstructions, nay, at times its reboundings ; whereupon some blockhead shall be heard jubilating, "See, your heaviest ascends!" but at all moments it is moving centreward, fast as is convenient for it ; sinking, sinking ; and, by laws older than the world, old as the maker's first plan of the world, it has to arrive there.

5. Await the issue. In all battles, if you await the issue, each fighter has prospered according to his right. His right and his might, at the close of the account, were one and the same. He has fought with all his might, and in exact proportion to all his right, he has prevailed. His very death is no victory over him. He dies indeed ; but his work lives, very truly lives.

6. A heroic Wallace, quartered on the scaffold, cannot hinder that his Scotland become, one day, a part of England ; but he does hinder that it become, on tyrannous, unfair terms, a part of it ; commands still, as with a god's voice, from his old Valhalla and Temple of the Brave, that there be a just, real union, as of brother and brother, not a false and merely semblant one as of slave and master. If the union with England be in fact one of Scotland's chief blessings, we thank Wallace withal that it was not the chief curse. Scotland is not Ireland : no, because brave men rose there and said, " Behold, ye must not tread us down like slaves ; and ye shall not, and cannot ! "

7. Fight on, thou brave, true heart, and falter not, through dark fortune and through bright. The cause thou fightest for, so far as it is true, no further, yet precisely so far, is very sure of victory. The falsehood alone of it will be conquered, will be abolished, as it ought to be ; but the truth of it is part of Nature's own laws, co-operates with the world's eternal tendencies, and cannot be conquered.

#### XXXVI. THE MIRACLES OF NATURE.—CARLYLE.

You remember that fancy of Aristotle's, of a man who had grown to maturity in some dark distance, and was brought on a sudden into the upper air to see the sun rise. What would his wonder be, says the philosopher, his rapt astonishment, at the sight we daily witness with indifference ! With the free open sense of a child, yet with the ripe faculty of a man, his

whole heart would be kindled by that sight; he would discern it well to be God-like; his son would fall down in worship before it. Now, just such a child-like greatness was in the primitive nature. The first Pagan thinker among rude men, the first man that began to think, was precisely the child-man of Aristotle. Simple, open as a child, yet with the depth and strength of a man. Nature had as yet no name to him; he had not yet united under a name the infinite variety of sights, sounds, shapes, and motions, which we now collectively name Universe, Nature, or the like, and so with a name, dismiss it from us. To the wild deep-hearted man all was yet new, not veiled under names or formulas; it stood naked, flashing in on him there, beautiful, awful, indescribable. Nature was to this man what to the Thinker and Prophet it forever is, — *preter* natural. This green, flowery, rock-built earth, the trees, the mountains, rivers, many-sounding seas; that great deep sea of azure that swims overhead; the winds sweeping through it; the black cloud fashioning itself together, now pouring out fire, now hail and rain; what is it? Ay, what? At bottom we do not yet know; we can never know at all. It is not by our superior insight that we escape the difficulty; it is by our superior levity, our inattention, our *want* of insight. It is by not thinking that we cease to wonder at it. Hardened round us, encasing wholly every motion we form, is a wrap-page of traditions, hearsays, mere words. We call that fire of the black thunder-cloud "electricity," and lecture learnedly about it, and grind the like of it out of glass and silk; but what is it? What made it? Whence comes it? Whither goes it? Science has done much for us; but it is a poor science that would hide from us the great deep sacred infinitude of Nescience, whither we can never penetrate, on which all science swims as a mere superficial film. This world, after all our science and sciences, is still a miracle, wonderful, inscrutable, *magical* and more, to whosoever will *think* of it.

## XXXVII. TRUE GRANDEUR OF NATIONS. — CHARLES SUMNER.

CASTING our eyes over the history of nations, with horror we discern the succession of murderous slaughters, by which their progress has been marked. Even as the hunter traces the wild beast, when pursued to his lair, by the drops of blood on the earth, so we follow man, weary, staggering with wounds, through the black forest of the past, which he has reddened with his gore. Oh, let it not be in the future ages as in those which we now contemplate! Let the grandeur of man be discerned, not in bloody victories, or in ravenous conquests, but in the blessings which he has secured; in the good he has accomplished; in the triumphs of benevolence and justice; in the establishment of perpetual peace.

As the ocean washes every shore, and, with all-embracing arms, clasps every land, while, on its heaving bosom it bears the products of various climes; so peace surrounds, protects, and upholds all other blessings. Without it, commerce is vain, the ardor of industry is restrained, justice is arrested, happiness is blasted, virtue sickens and dies.

And peace has its own peculiar victories, in comparison with which Marathon and Bannockburn and Bunker Hill, fields held sacred in the history of human freedom, shall lose their lustre. Our own Washington rises to a truly heavenly stature, — not when we follow him over the ice of the Delaware to the capture of Trenton, — not when we behold him victorious over Cornwallis at Yorktown, — but when we regard him, in noble deference to justice, refusing the kingly crown which a faithless soldiery proffered, and, at a later day, upholding the peaceful neutrality of the country, while he received unmoved the clamor of the people wickedly crying for war.

## XXXVIII. CICERO AGAINST CATILINE. — CICERO.

1. How far, O Catiline, wilt thou abuse our patience? How long shalt thou baffle justice in thy mad career? To what

extreme wilt thou carry thy audacity? Art thou nothing daunted by the nightly watch, posted to secure the Palatium? Nothing, by the city guards? Nothing, by the rally of all good citizens? Nothing, by the assembling of a Senate in this fortified place? Nothing, by the averted looks of all here present?

2. Seest thou not that all thy plots are exposed? — that thy wretched conspiracy is laid bare to the knowledge of every man here in the Senate? — that we are well aware of thy proceedings of last night; of the night before; the place of meeting, the company convoked, the measures concerted?

3. Oh, the times! Oh, the morals of the times! The Senate understand all this. The Consul sees it. And yet the traitor lives! Lives? Ay, truly, and confronts us here in council, — presumes to take part in our deliberations, — and, with his calculating eye, marks out each man of us for slaughter! And we, the while, think we have amply discharged our duty to the State, if we do but succeed in warding off this madman's sword and fury!

4. Long since, O Catiline, ought the Consul to have ordered thee to execution, and brought upon thy own head the destruction thou hast been plotting against others! There was in Rome that virtue *once*, that a wicked citizen was held more execrable than the deadliest foe. For thee, Catiline, we have still a law. Think not, because we are forbearing, that we are powerless.

5. We have a statute, — though it rests among our archives like a sword in its scabbard, — a statute which makes thy *life* the forfeit of thy crimes. And, should I order thee to be instantly seized and put to death, I do not doubt that all good men would say that the punishment, instead of being too cruel, was only too long deferred.

6. But, for sufficient reasons, I will awhile postpone the blow. *Then* will I doom thee, when no man is to be found, so lost to reason, so depraved, so like *thyself*, that he will not

admit the sentence was deserved. While there is one man who ventures to defend thee, live !

7. But thou shalt live so beset, so hemmed in, so watched, by the vigilant guards I have placed around thee, that thou shalt not stir a foot against the Republic without my knowledge. There shall be eyes to detect thy slightest movement, and ears to catch thy wariest whisper. Thou shalt be seen and heard when thou dost not dream of a witness near. The darkness of night shall not cover thy treason ; the walls of privacy shall not stifle its voice.

8. Baffled on all sides, thy most secret projects clear as noonday, what canst thou now devise ? Proceed, plot, conspire, as thou wilt ; there is nothing thou canst contrive, propose, attempt, which I shall not promptly be made aware of. Thou shalt soon be convinced that I am even more active in providing for the preservation of the State, than thou in plotting its destruction !

XXXIX. FROM HENRY V. — SHAKESPEARE.

ONCE more unto the breach, dear friends, once more ;  
Or close the wall up with our English dead !  
In peace, there 's nothing so becomes a man  
As modest stillness, and humility ;  
But when the blast of war blows in our ears,  
Then imitate the action of the tiger ;  
Stiffen the sinews, summon up the blood,  
Disguise fair nature with hard-favor'd rage ;

Then lend the eye a terrible aspect ;  
Let it pry through the portage of the head,  
Like the brass cannon ; let the brow o'erwhelm it,  
As fearfully as doth a galled rock  
O'erhang and jutty his confounded base,  
Swill'd with the wild and wasteful ocean.  
Now set the teeth, and stretch the nostril wide ;  
Hold hard the breath, and bend up every spirit  
To his full height

## XL. NATIONAL BANKRUPTCY. — MIRABEAU.

[*From a speech before the National Convention of France, 1789.*]

1. I HEAR much said of patriotism, appeals to patriotism, transports of patriotism. Gentlemen, why prostitute this noble word? Is it so very magnanimous to give up a part of your income in order to save your whole property? This is very simple arithmetic; and he that hesitates, deserves contempt rather than indignation.

2. Yes, gentlemen, it is to your immediate self-interest, to your most familiar notions of prudence and policy, that I now appeal. I say not to you now as heretofore, beware how you give the world the first example of an assembled nation untrue to the public faith. I ask you not, as heretofore, what right you have to freedom, or what means of maintaining it, if, at your first step in administration, you outdo in baseness all the old and corrupt governments. I tell you, that unless you prevent this catastrophe, you will all be involved in the general ruin; and that you are yourselves the persons most deeply interested in making the sacrifices which the government demands of you.

3. I exhort you, then, most earnestly, to vote these extraordinary supplies; and God grant that they may prove sufficient! Vote them, I beseech you; for, even if you doubt the expediency of the means, you know perfectly well that the supplies are necessary, and that you are incapable of raising them in any other way. Vote them at once, for the crisis does not admit of delay; and, if it occurs, we must be responsible for the consequences.

4. Beware of asking for time. Misfortune accords it never. While you are lingering, the evil day will come upon you. Why, gentlemen, it is but a few days since that upon occasion of some foolish bustle in the *Palais Royal*, some ridiculous insurrection that existed nowhere but in the heads of a few weak or designing individuals, we

were told with emphasis, "Catiline is at the gates of Rome, and yet we deliberate." You know, gentlemen, that this was all imagination. We are far from being at Rome; nor is there any Catiline at the gates of Paris. But now are we threatened with a real danger; bankruptcy, national bankruptcy, is before you; it threatens to swallow up your persons, your property, your honor, — and yet you deliberate.

XLI. DISUNION AND WAR INSEPARABLE. — HENRY CLAY.

MR. PRESIDENT, I have said what I solemnly believe, — that the dissolution of the Union and war are identical and inseparable; that they are convertible terms. Such a war, too, as that would be, following the dissolution of the Union! Sir, we may search the pages of history, and none so furious, so bloody, so implacable, so exterminating, from the wars of Greece down, including those of the Commonwealth of England and the Revolution of France, — none, none of them raged with such violence, or was ever conducted with such bloodshed and enormities, as will that war which shall follow that disastrous event — if that event ever happen — of dissolution.

And what would be its termination? Standing armies and navies, to an extent draining the revenues of each portion of the dissevered empire, would be created; exterminating wars would follow — not a war of two or three years, but of interminable duration — an exterminating war would follow, until some Philip or Alexander, some Cæsar or Napoleon, would rise to cut the Gordian knot, and solve the capacity of man for self-government, and crush the liberties of both the dissevered portions of this Union. Can you doubt it? Look at history — consult the pages of all history, ancient or modern; look at human nature — look at the character of the contest in which you would be engaged in the supposition of a war following the dissolution of the Union,



such as I have suggested — and I ask you if it is possible for you to doubt that the final but perhaps distant termination of the whole will be some despot treading down the liberties of the people? — that the final result will be the extinction of this last glorious light which is leading all mankind, who are gazing upon it, to cherish hope and anxious expectation that the liberty which prevails here will sooner or later be advanced throughout the civilized world? Can you lightly contemplate the consequences? Can you yield yourself to a torrent of passion, amidst dangers which I have depicted in colors far short of what would be the reality, if the event should ever happen? I conjure gentlemen — whether from the South or the North, by all they hold dear in the world — by all their love of liberty — by all their veneration for their ancestors — by all their regard for posterity — by all their gratitude to Him who has bestowed upon them such unnumbered blessings — by all the duties which they owe to mankind, and all the duties which they owe to themselves — by all these considerations I implore them to pause — solemnly to pause — at the edge of the precipice, before the fearful and disastrous leap is taken in the yawning abyss below, which will inevitably lead to certain and irretrievable destruction. And, finally, I implore, as the best blessing which heaven can bestow upon me upon earth, that if the direful and sad event of the dissolution of the Union shall happen, I may not survive to behold the sad and heart-rending spectacle.

XLII. THE PRESERVATION OF THE UNION. — DANIEL WEBSTER.

I. I PROFESS, sir, in my career hitherto, to have kept steadily in view the prosperity and honor of the whole country, and the preservation of our Federal Union. It is to that Union we owe our safety at home, and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtue, in

the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. Under its benign influences, these great interests immediately awoke, as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proof of its utility and its blessings; and although our country has stretched out, wider and wider, and our population stretched farther and farther, they have not overturned its protection, or its benefits. It has been to us all a copious fountain of national, social, and personal happiness.

2. I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty, when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, in my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counsellor, in the affairs of this government, whose thoughts should be mainly bent on considering, not how the Union should be best preserved, but how tolerable might be the condition of the people when it shall be broken up and destroyed.

3. While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. God grant that, in my day at least, that curtain may not rise. God grant that on my vision never may be opened what lies behind. When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance, rather, behold the gorgeous ensign of the Republic, now known and

honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, not a single star obscured ; bearing for its motto, no such miserable interrogatory as, What is all this worth ? Nor those other words of delusion and folly — liberty first and union afterwards — but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment dear to every true American heart — liberty and union, now and forever, one and inseparable.

XLIII. DUTY OF AMERICA. — DANIEL WEBSTER.

NEITHER individuals nor nations can perform their part well, until they understand and feel its importance, and comprehend and justly appreciate all the duties belonging to it. It is not to inflate national vanity, nor to swell a light and empty feeling of self-importance, but it is that we may judge justly of our situation, and of our duties, that I earnestly urge this consideration of our position, and our character, among the nations of the earth. It cannot be denied, but by those who would dispute against the sun, that with America, and in America, a new era commences in human affairs. This era is distinguished by free representative governments, by entire religious liberty, by improved systems of national intercourse, by a newly awakened and unconquerable spirit of free inquiry, and by a diffusion of knowledge through the community, such as has been before altogether unknown and unheard of. America, America, our country, our own dear and native land, is inseparably connected, fast bound up, in fortune and by fate, with these great interests. If they fall, we fall with them ; if they stand, it will be because we have upholden them. Let us contemplate, then, this connection, which binds the prosperity of others to our own ; and let us

manfully discharge all the duties which it imposes. If we cherish the virtues and the principles of our fathers, Heaven will assist us to carry on the work of human liberty and human happiness. Auspicious omens cheer us. Great examples are before us. Our own firmament now shines brightly upon our path. Washington is in the clear upper sky. There other stars have now joined the American constellation; they circle round their centre, and the heavens beam with new light. Beneath this illumination, let us walk the course of life, and at its close devoutly commend our beloved country, the common parent of us all, to the Divine Benignity.

XLIV. TREATMENT OF THE AMERICAN COLONIES.—CHATHAM.

1. MY LORDS, — I rise with astonishment to see these papers brought to your table at so late a period of this business; papers, to tell us what? Why, what all the world knew before; that the Americans, irritated by repeated injuries, and stripped of their inborn rights and dearest privileges, have resisted, and entered into associations for the preservation of their common liberties.

2. Had the early situation of the people of Boston been attended to, things would not have come to this. But the infant complaints of Boston were literally treated like the capricious squalls of a child, who, it was said, did not know whether it was aggrieved or not. But full well I knew at that time that this child, if not redressed, would soon assume the courage and voice of a man. Full well I knew that the sons of ancestors, born under the same free constitution, and once breathing the same liberal air, as Englishmen, would resist upon the same principles and on the same occasions.

3. What has government done? They have sent an armed force, consisting of seventeen thousand men, to dragoon the Bostonians into what is called their duty; and, so far from once turning their eyes to the impolicy and destruc-

tive consequence of this scheme, are constantly sending out more troops. And we are told, in the language of menace, that, if seventeen thousand men won't do, fifty thousand shall. It is true, my lords, with this force they may ravage the country, waste and destroy as they march; but in the progress of fifteen hundred miles, can they occupy the places they have passed? Will not a country which can produce three millions of people, wronged and insulted as they are, start up, like hydras, in every corner, and gather fresh strength from fresh opposition? Nay, what dependence can you have upon the soldiery, the unhappy engines of your wrath? They are Englishmen, who must feel for the privileges of Englishmen. Do you think that these men can turn their arms against their brethren? Surely not. A victory must be to them a defeat; and carnage, a sacrifice.

4. But it is not merely three millions of people, the produce of America, we have to contend with in this unnatural struggle; many more are on their side, dispersed over the face of this wide empire. Every Whig in this country and in Ireland is with them. Who, then, let me demand, has given, and continues to give, this strange and unconstitutional advice?

5. I do not mean to level at any one man, or any particular set of men; but thus much I will venture to declare, that if His Majesty continues to hear such counsellors, he will not only be badly advised, but undone. He may continue, indeed, to wear his crown; but it will not be worth his wearing. Robbed of so principal a jewel as America, it will lose its lustre, and no longer beam that effulgence which should irradiate the brow of majesty.

6. In this alarming crisis, I come, with this paper in my hand, to offer you the best of my experience and advice; which is, that an humble petition be presented to His Majesty, beseeching him, that, in order to open the way towards a happy settlement of the dangerous troubles in America, it

may graciously please him that immediate orders be given to General Gage for removing His Majesty's forces from the town of Boston. And this, my lords, upon the most mature and deliberate grounds, is the best advice I can give you at this juncture. Such conduct will convince America that you mean to try her cause in the spirit of freedom and inquiry. and not in letters of blood. There is no time to be lost. Every hour is big with danger. Perhaps while I am now speaking, the decisive blow is struck, which may involve millions in the consequence. And believe me, the very first drop of blood which is shed will cause a wound which may never be healed.

XLV. HYDER ALI'S REVENGE.—BURKE.

1. WHEN at length Hyder Ali found that he had to do with men who either would sign no convention, or whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind. He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatic an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and those against whom the faith which holds the moral elements of the world together was no protection.
2. He became at length so confident of his force, so collected in his might, that he made no secret whatsoever of his dreadful resolution. Having terminated his disputes with every enemy and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity could add to his new rudiments in the art of destruction; and compounding all the materials of fury, havoc, and desolation into one black cloud, he hung for a while on the declivities of the mountains. Whilst the authors

of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatic.

3. Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and of which no tongue can adequately tell. All the horrors of war before known or heard of were mercy to that new havoc. A storm of universal fire blasted every field, consumed every house, destroyed every temple. The miserable inhabitants, flying from their flaming villages, in part were slaughtered; others, without regard to sex, to age, to the respect of rank or sacredness of function, fathers torn from children, husbands from wives, enveloped in a whirlwind of cavalry, and amidst the goading spears of drivers, and the trampling of pursuing horses, were swept into captivity in an unknown and hostile land. Those who were able to evade this tempest fled to the walled cities; but escaping from fire, sword, and exile, they fell into the jaws of famine. For eighteen months, without intermission, this destruction raged from the gates of Madras to the gates of Tanjore; and so completely did these masters of their art, Hyder Ali and his more ferocious son, absolve themselves of their impious vow, that, when the British armies traversed, as they did, the Carnatic for hundreds of miles in all directions, through the whole line of their march they did not see one man, not one woman, not one child, not one four-footed beast of any description whatever. One dead, uniform silence reigned over the whole region.

XLVI. HAVELOCK'S HIGHLANDERS. — W. BROCK.

THE Highlanders had never fought in that quarter of India before, and their character was unknown to the foe. Their advance has been described by spectators as a beautiful illustration of the power of discipline. With sloped arms and rapid tread, through the broken and heavy lands, and through

the well-directed fire of artillery and musketry, linked in their unflinching lines they followed their mounted leaders, the mark for many rifles. They did not pause to fire ; did not even cheer ; no sound from them was heard as that living wall came on and on, to conquer or to die. Now they are near the village ; but their enemies occupy every house, and from every point a galling fire is poured on them from the heavy guns. The men lie down till the iron storm passes over. It was but for a moment. The general gave the word, " Rise up ! Advance ! " and wild cheers rung out from those brave lines, wilder even than their fatal fire within a hundred yards ; and the pipes sounded the martial pibroch, heard so often as earth's latest music by dying men. The men sprung up the hill covered by the smoke of their crushing volley, almost with the speed of their own bullets ; over and through all obstacles, the gleaming bayonets advanced ; and then followed those moments of personal struggle, not often protracted, when the Mahratta learned, too late for life, the power of the Northern arm. The position was theirs. All that stood between them and the guns fled the field or was cut down. General Havelock was with his men. Excited by the scene, some letter-writers say he exclaimed, " Well done, Seventy-eighth. You shall be my own regiment. Another charge like that will win the day."

#### XLVII. KING HENRY'S REBUKE TO THE PRINCE.

*Prince.* I never thought to hear you speak again.

*King.* Thy wish was father, Harry, to that thought :

I stay too long by thee, I weary thee.

Dost thou so hunger for my empty chair,

That thou wilt needs invest thee with mine honors

Before thy hour be ripe ? O, foolish youth !

Thou seek'st the greatness that will overwhelm thee.

Thou hast stol'n that which, after some few hours,

Were thine without offence ; and at my death



Thou hast seal'd upon my expectation :  
Thy life did manifest thou lovedst me not,  
And thou wilt have me die assured of it. -  
What ! canst thou not forbear me half an hour ?  
Then get thee gone, and dig my grave thyself ;  
And bid the merry bells ring to thine ear,  
That thou art crowned, not that I am dead.  
Let all the tears that should bedew my hearse  
Be drops of balm to sanctify thy head :  
Only compound me with forgotten dust ;  
Give that which gave thee life unto the worms.  
Pluck down my officers, break my decrees ;  
For now a time is come to mock at form :  
Harry the Fifth is crown'd : — up vanity !  
Down, royal state ! all you sage counsellors, hence !  
And to the English Court assemble now,  
From every region, apes of idleness !  
Have you a ruffian that will swear, drink, dance,  
Revel the night, rob, murder, and commit  
The oldest sins the newest kind of ways ?  
Be happy, he will trouble you no more ;  
England shall give him office, honor, might ;  
For the Fifth Harry from curb'd license plucks  
The muzzle of restraint, and the wild dog  
Shall flesh his tooth in every innocent.  
O, my poor kingdom, sick with civil blows !  
When that my care could not withhold thy riots,  
What wilt thou do when riot is thy care ?  
O, thou wilt be a wilderness again,  
Peopled with wolves, thy old inhabitants !  
*Prince.* O, pardon me, my liege ! but for my tears,  
The moist impediments unto my speech,  
I had forestall'd this dear and deep rebuke,  
Ere you with grief had spoke, and I had heard  
The course of it so far. There is your crown ;

And He that wears the crown immortally  
 Long guard it yours !  
 Coming to look on you, thinking you dead, —  
 And dead almost, my liege, to think you were, —  
 I spake unto the crown as having sense,  
 And thus upbraided it: *The care on thee depending*  
*Hath fed on the body of my father ;*  
*Therefore, thou, best of gold, art worst of gold:*  
*Other, less fine in carat, is more precious,*  
*Preserving life in medicine portable ;*  
 Thus, my most royal liege,  
 Accusing it, I put it on my head,  
 To try with it — as with an enemy  
 That had before my face murder'd my father —  
 But, if it did infect my blood with joy,  
 Or swell my thoughts with any strain of pride,  
 Let God forever keep it from my head.

XLVIII. HERVÉ RIEL. — ROBERT BROWNING.

PART I.

I.

ON the sea and at the Hogue, sixteen hundred ninety-two,  
 Did the English fight the French — woe to France !  
 And, the thirty-first of May, helter-skelter through the blue,  
 Like a crowd of frightened porpoises a shoal of sharks pursue,  
 Came crowding ship on ship to St. Malo on the Rance,  
 With the English fleet in view.

II.

'T was the squadron that escaped, with the victor in full chase.  
 First and foremost of the drove, in his great ship, Damfreville ;  
 Close on him fled, great and small,  
 Twenty-two good ships in all ;  
 And they signalled to the place,  
 " Help the winners of a race !  
 Get us guidance, give us harbor, take us quick — or, quicker still,  
 Here's the English can and will ! "

## III.

Then the pilots of the place put out brisk and leaped on board ;  
    " Why, what hope or chance have ships like these to pass ? "  
        laughed they ;  
" Rocks to starboard, rocks to port, all the passage scarred and  
        scored,  
Shall the ' Formidable ' here, with her twelve and eighty guns,  
    Think to make the river-mouth by the single narrow way,  
Trust to enter where 't is ticklish for a craft of twenty tons,  
        And with flow at fall beside ?  
        Now 't is slackest ebb of tide.  
        Reach the mooring ? Rather say,  
While rock stands or water runs,  
        Not a ship will leave the bay ! "

## IV.

Then was called a council straight ;  
    Brief and bitter the debate ;  
" Here 's the English at our heels ; would you have them take  
        in tow  
All that 's left us of the fleet, linked together stern and bow,  
    For a prize to Plymouth Sound ? —  
    Better run the ships aground ! "  
    (Ended Damfreville his speech,)       
" Not a minute more to wait !  
    Let the captains all and each  
Shove ashore, then blow up, burn the vessels on the beach !  
    France must undergo her fate.

## V.

    " Give the word ! " — But no such word  
    Was ever spoke or heard ;  
For up stood, for out stepped, for in struck amid all these —  
A captain ? A lieutenant ? A mate — first, second, third ?  
    No such man of mark, and meet  
    With his betters to compete ?  
But a simple Breton sailor pressed by Tourville for the fleet —  
A poor coasting pilot he, Hervé Riel, the Croisickese.

## VI.

And "What mockery or malice have we here?" cries Hervé Riel;

"Are you mad, you Malouins? Are you cowards, fools, or rogues?"

Talk to me of rocks and shoals, me who took the soundings, tell  
On my fingers every bank, every shallow, every swell,

'Twixt the offing here and Grève, where the river disembogues?  
Are you bought by English gold? Is it love the lying's for?

Morn and eve, night and day,

Have I piloted your bay,

Entered free and anchored fast at the foot of Solidor.

Burn the fleet, and ruin France? That were worse than fifty  
Hogues!

Sirs, they know I speak the truth! Sirs, believe me there's  
a way!

## VII.

"Only let me lead the line,  
Have the biggest ship to steer,  
Get this 'Formidable' clear,  
Make the others follow mine,

And I lead them most and least by a passage I know well.

Right to Solidor, past Grève,  
And there lay them safe and sound;  
And if one ship misbehave —

Keel so much as grate the ground —

Why I've nothing but my life; here's my head!" cries Hervé  
Riel.

## VIII.

Not a minute more to wait!

"Steer us in, then, small and great!

Take the helm, lead the line, save the squadron!" cried its chief.

"Captains, give the sailor place!

He is admiral, in brief."

Still the north wind, by God's grace;

See the noble fellow's face

As the big ship, with a bound,

Clears the entry like a hound,

Keeps the passage as its inch of way were the wide seas  
profound!

## IX.

See, safe through shoal and rock,  
How they follow in a flock !  
Not a ship that misbehaves, not a keel that grates the ground,  
Not a spar that comes to grief !  
The peril, see, is past,  
All are harbored to the last,  
And just as Hervé Riel hollas, "Anchor !" — sure as fate,  
Up the English come, too late.

## PART II.

## I.

So the storm subsides to calm ;  
They see the green trees wave  
On the heights o'erlooking Grève ;  
Hearts that bled are stanch'd with balm.  
"Just our rapture to enhance,  
Let the English rake the bay,  
Gnash their teeth and glare askance  
As they cannonade away !  
'Neath rampired Solidor pleasant riding on the Rance !"  
Now hope succeeds despair on each captain's countenance !

## II.

Outburst all with one accord,  
"This is Paradise for hell !  
Let France, let France's king,  
Thank the man that did the thing !"  
What a shout, and all one word,  
"Hervé Riel !"  
As he stepped in front once more,  
Not a symptom of surprise  
In the frank blue Breton eyes —  
Just the same man as before.

## III.

Then said Damfreville: "My friend,  
 I must speak out at the end,  
     Though I find the speaking hard;  
 Praise is deeper than the lips;  
 You have saved the king his ships,  
     You must name your own reward.  
 Faith, our sun was near eclipse!  
 Demand whate'er you will,  
 France remains your debtor still.  
 Ask to heart's content, and have! or my name's not Damfreville."

## IV.

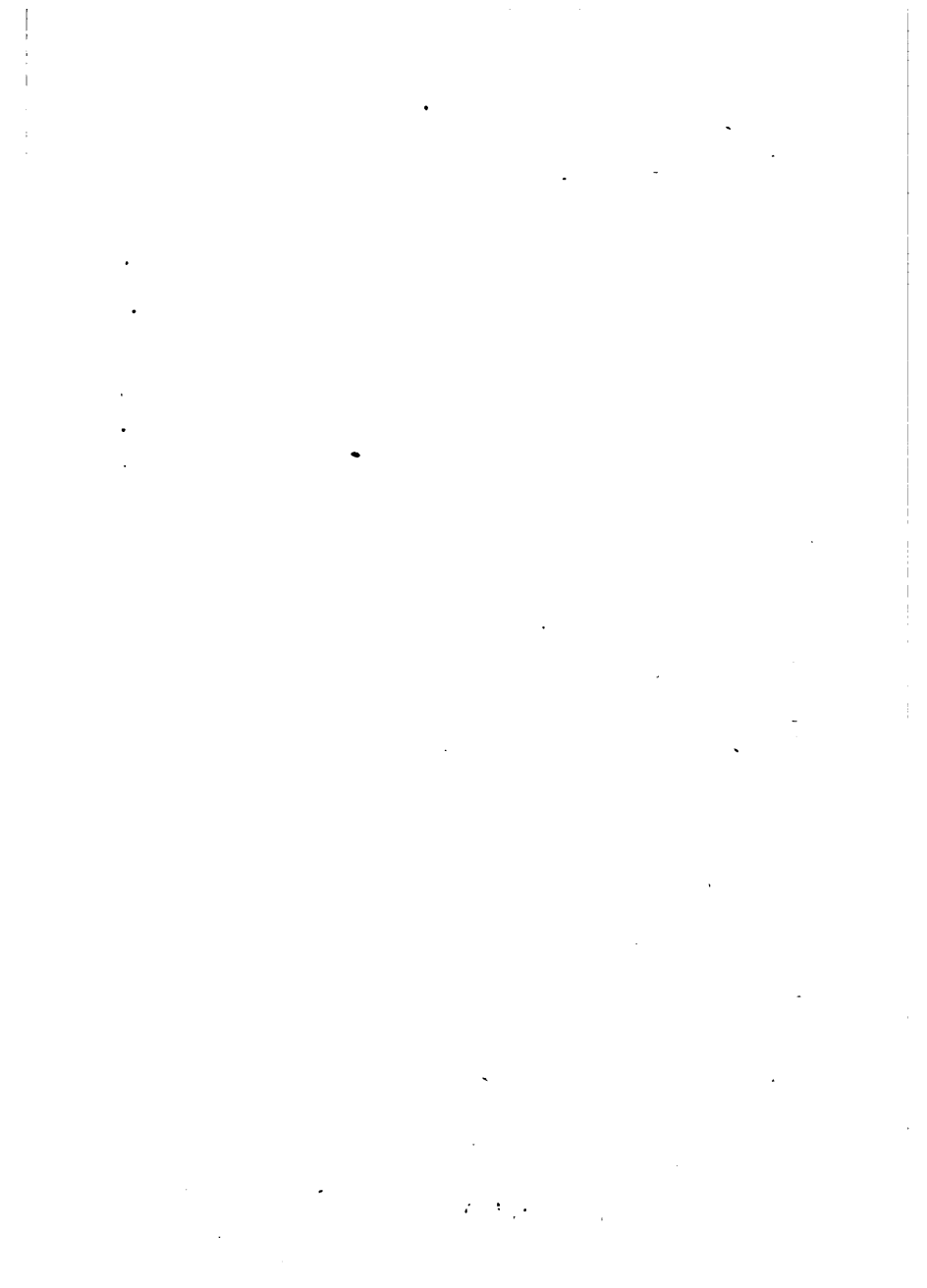
Then a beam of fun outbroke  
 On the bearded mouth that spoke,  
 As the honest heart laughed through  
 Those frank eyes of Breton blue:  
 "Since I needs must say my say,  
     Since on board the duty's done,  
 And from Malo Roads to Croisie Point, what is it but a run?—  
     Since 't is ask and have, I may—  
     Since the others go ashore—  
     Come! A good whole holiday!  
 Leave to go and see my wife, whom I call the Belle Aurore!"  
     That he asked, and that he got—nothing more.

## V.

Name and deed alike are lost;  
 Not a pillar nor a post  
 In his Croisic keeps alive the feat as it befell;  
 Not a head in white and black  
 On a single fishing-smack,  
 In memory of the man but for whom had gone to wrack  
     All that France saved from the fight whence England bore  
     the bell.

## VI.

Go to Paris ; rank on rank  
Search the heroes flung pell-mell  
On the Louvre, face and flank ;  
You shall look long enough ere you come to Hervé Riel.  
So, for better and for worse,  
Hervé Riel, accept my verse !  
In my verse, Hervé Riel, do thou once more  
Save the squadron, honor France, love thy wife, the Belle  
Aurore !





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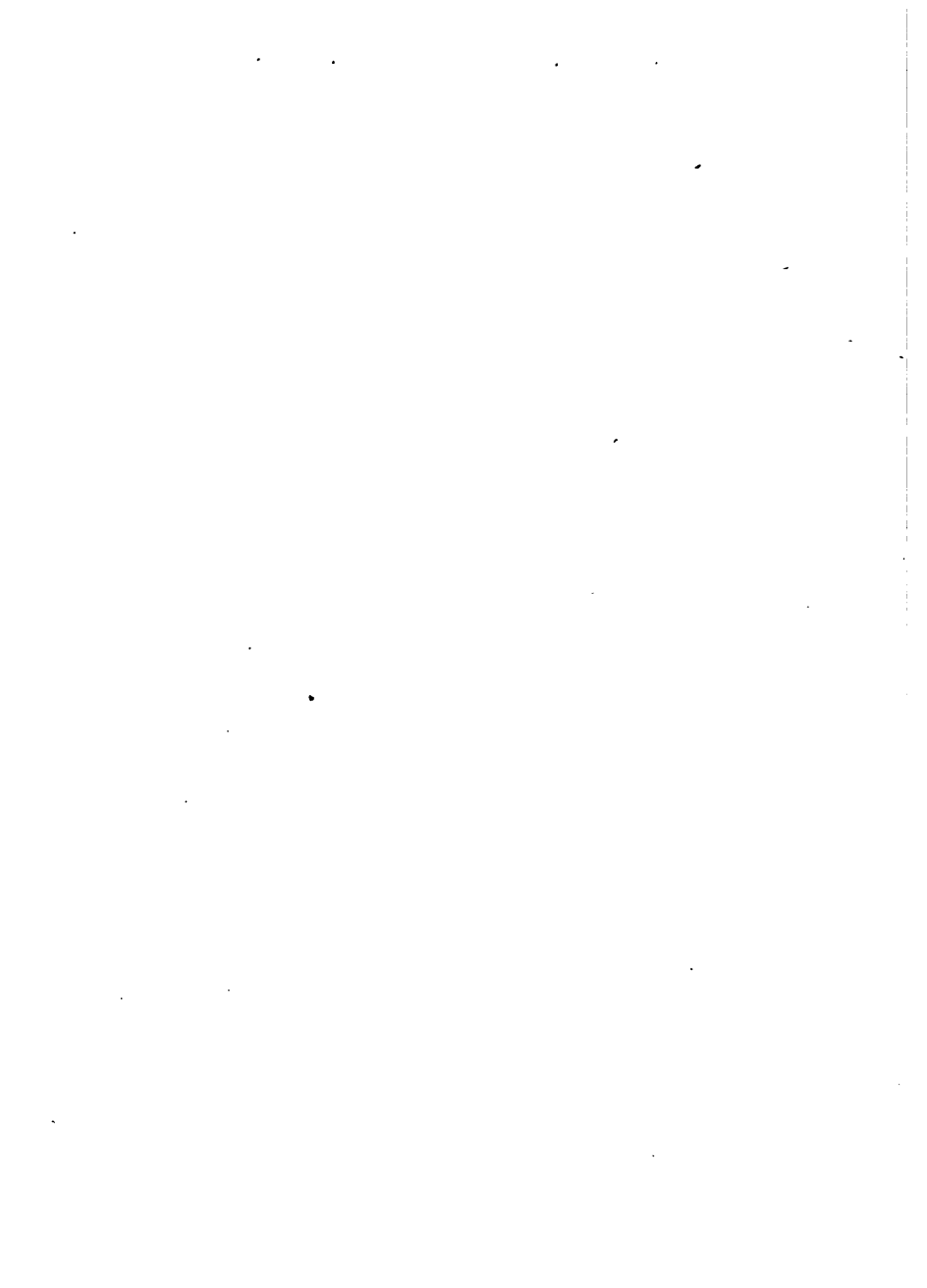
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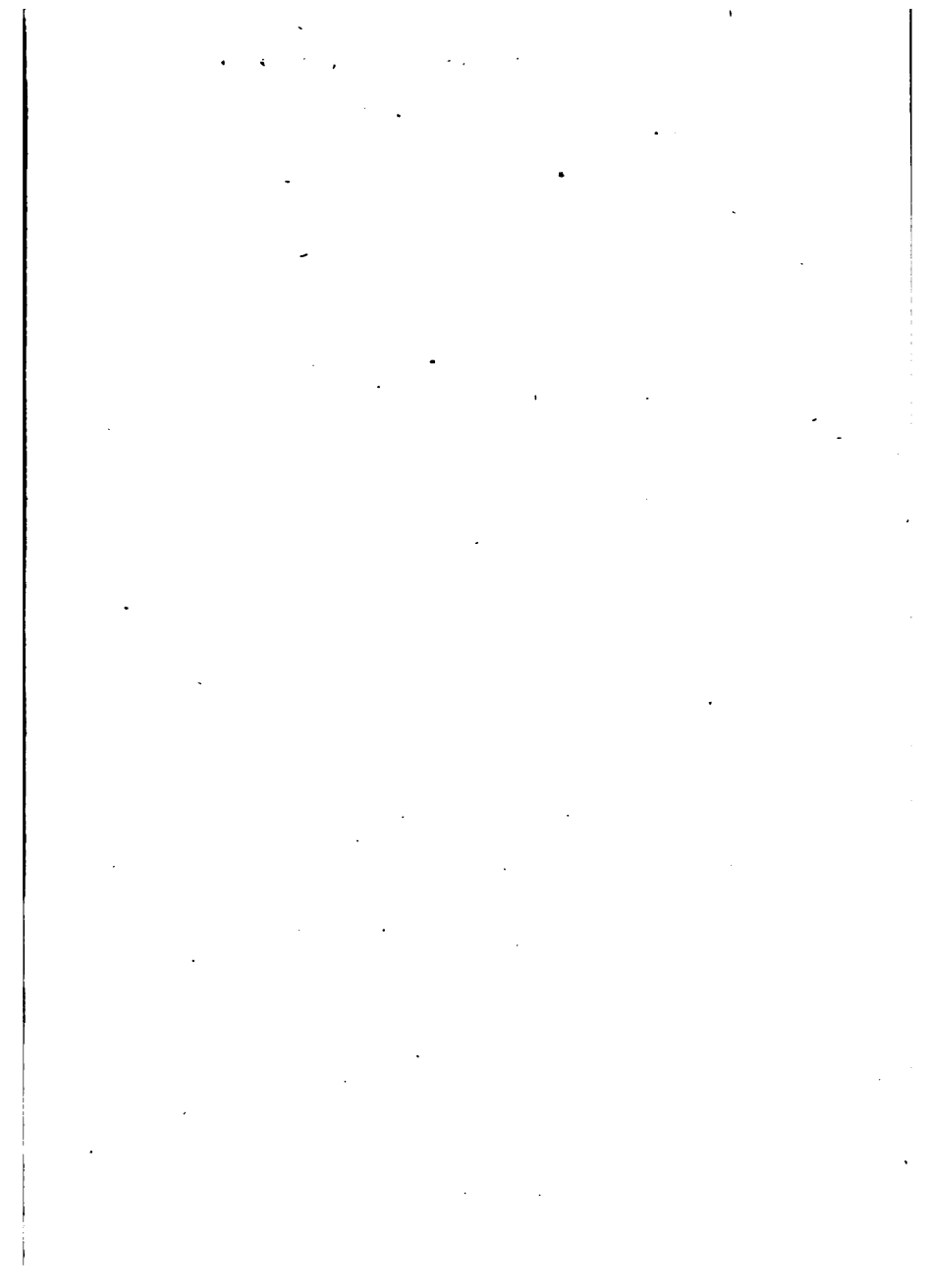
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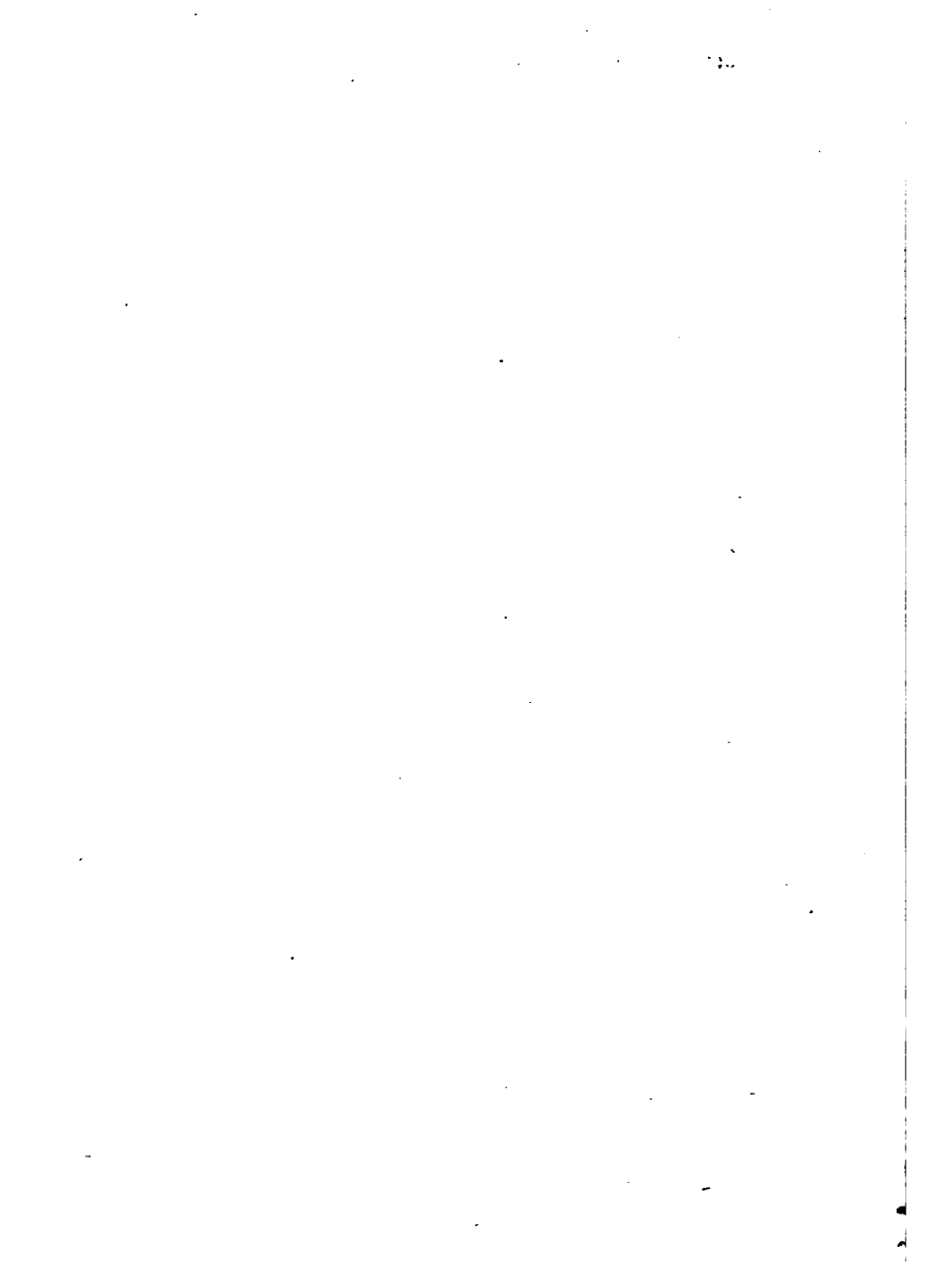
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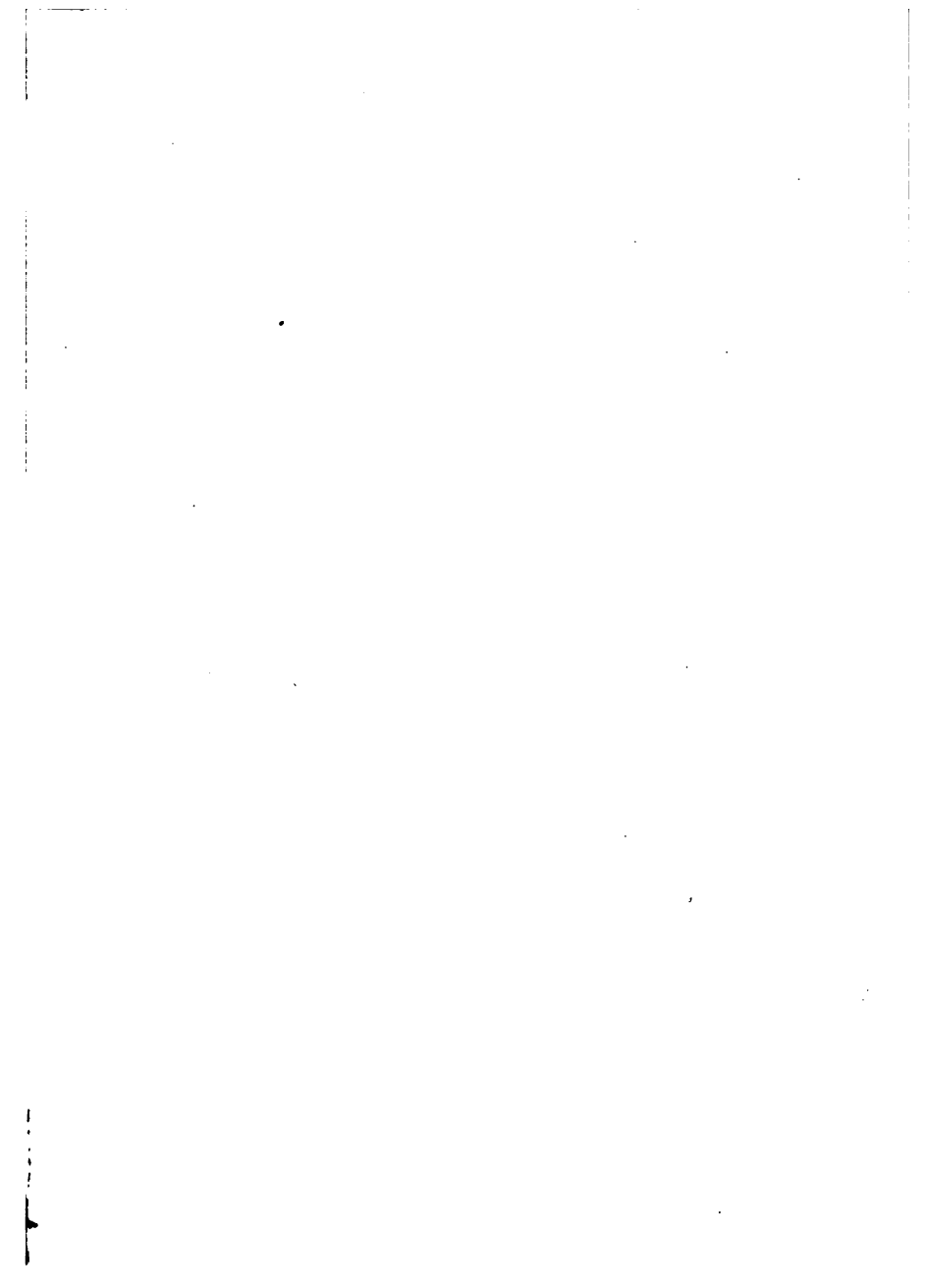
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